

Teacher's Guide

FOR CULTURE AND ARTS ACTIVITIES IN SCHOOLS



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TEACHER'S GUIDE FOR CULTURE AND ARTS ACTIVITIES IN SCHOOLS

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Preamble






This Guide has been developed in the framework of the program “Promoting a culture of inclusion in Somalia” co-funded by EU and UNESCO and implemented by CISP between 2018 and 2019. The project focused on using culture and arts to foster inclusion, sense of identity and intercultural dialogue.





CISP, in collaboration with teachers, experts in the education sector and in arts methodologies, developed this manual as a tool for teachers and mentors for the facilitation of extracurricular sessions using culture and arts to promote cultural heritage, peace and social inclusion in primary and secondary schools in Somalia. A 5 days training for teachers and mentors on how to utilize this guide to effectively facilitate culture and art-based activities for children was organized by CISP within the program.


The proposed approach is experiential, participatory, interactive and evocative. It involves the use of different art methods (storytelling, theatre and visual art) to facilitate self-exploration and sharing of personal experiences among children.


The guide has been translated in Somali language and has been tested and used by teachers in 14 schools in Mogadishu and 10 schools in Galckayo between 2018 and 2019, involving a total of 48 teachers and about 700 children.

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_01.

Introduction

Culture, in all its dimensions, is a fundamental component of sustainable development.

Including Culture and Art into learning environments contributes to balancing the intellectual, emotional and psychological development of individuals and societies.

Arts and any form of creative self-expression enhance cognitive and life skills, innovative, creative and critical thinking, as well as the capacity to communicate and relate.

Learning about cultural heritage, peace, inclusion and gender equity contributes to a higher degree of tolerance, empathy, appreciation of diversity, social adaptability and cultural awareness, thus building positive personal and collective identities.¹

The potential of these methods (visual art, poetry, storytelling, theatre) is to generate new curriculum ideas for general education practices.²



1 The power of culture for development, UNESCO
2 https://teachersactup.files.wordpress.com/2011/07/paradigms_of_art_based_education.pdf

_02.

About this Guide

02/1 - Objectives

This Guide for Culture and Arts Activities in Schools was designed as a curriculum to be used by teachers and mentors who facilitate modules and sessions aiming at involving school children in the study of cultural heritage, peace, inclusion and gender equity through artistic expressions.

It is thought for pupils aged 11-16 years but can be adapted for younger children or young adults.

THE GUIDE OFFERS INDICATIONS ON:

- a) Recommended structure of the program, modules, sessions.
- b) Information and tools to introduce, teach and practice key topics and methods.
- c) Tools for monitoring the process and impact of each module and the program.

02/2 - Structure

THIS GUIDE IS DIVIDED IN 3 PARTS:

Part 1. Provides information on key topics and methods to teachers and mentors. It is thought as an introduction and inspires to expand in self-study.

Part 2. Provides information about the modules and sessions to guide the facilitators (objective, examples of activities, useful props, monitoring and supervision questions).

Part 3. Provides annexes and references.

02/3 - Methodology

Art based methodologies help to reach a wider and more complete vision of reality that not only opens up to new questions and ways of knowing, but further allows a new kind of communication with all actors involved. Students should be encouraged to experiment and try without being afraid of making mistakes, to learn through discovery and immersion.

These sessions are participatory, interactive and evocative. Participatory facilitation techniques, group discussions, storytelling, group works, use of art work, imaginary, meditative and self-awareness activities have been included to facilitate participant's self-exploration and sharing of personal experiences. Facilitators are expected to read through each session and prepare adequately before carrying out a planned session.

The background is a solid yellow color with a dense, repeating pattern of white line-art icons. These icons include various educational items like books, pencils, rulers, and lightbulbs, as well as cultural symbols such as musical instruments (guitar, drum), a peace sign, a hand with a henna design, and a building. Some icons are accompanied by handwritten-style text like 'culture', 'building', and 'Soomaaliya'.

_03.

About the Program

Guidance for teachers and facilitators

03/1 - Objectives

1. To increase student's understanding of sense of citizenship, tolerance and value of diversity and inclusion, gender equity and culture of peace.
2. To teach about Somali Cultural Heritage and explore different art methods.
3. To improve creative skills, emotional intelligence, interpersonal and life skills.
4. To learn how to work together to create an art and culture event that promotes peace and inclusion or other topics.

03/2 - Program, Modules and Sessions

MODULES	SESSIONS	DURATION
Cultural Heritage	1.1. Introduction to the topic 1.2. Poetry and Storytelling 1.3. Visual Arts 1.4. Theatre 1.5. Revision and Check	5 weeks
Peace	2.1. Introduction to the topic 2.2. Poetry and Storytelling 2.3. Visual Arts 2.4. Theatre 2.5. Revision and Check	5 weeks
Inclusion and Gender Equity	3.1. Introduction to the topic 3.2. Poetry and Storytelling 3.3. Visual Arts 3.4. Theatre 3.5. Revision and Check	5 weeks
Preparing a Culture and Arts Event	4.1. Planning Session 4.2. Poetry and Storytelling 4.3. Visual Arts preparation 4.4. Theatre Rehearsal 4.5. Event	5 weeks

The Program
“Culture and Arts for Peace and Inclusion in Schools”
 consists of **4 Modules**,
 each consisting of
5 sessions delivered once a
 week for 5 weeks.
 The total duration of the
 program is 20 weeks.
 Each module is dedicated to
 one of the Key topics
 explored through
3 different Arts Methods.

A final Module will be
 dedicated to the preparation
 and implementation of events
 and exhibitions to showcase
 what students have learned
 and created during the
 previous modules.

THE SESSIONS OF EACH MODULE ARE STRUCTURED AS FOLLOW:

TOPIC:

Name of the theme addressed during the 5 Sessions.

OBJECTIVES:

Provide an overview of the learning objectives and purpose of each session.

TIME:

A breakdown of the estimated time to be spent on each activity is provided at the beginning of each session and underneath each activity title. However, facilitators can use their own judgement to extend the time or reduce depending on how fast and effective the students work through the activity.

MATERIALS REQUIRED:

Materials needed to prepare for each session are listed. Students should be provided with notebooks for note-taking and working on various activities throughout the program. They should be reminded to bring this material with them each session. Markers and a flipchart or chalk and a blackboard are needed

for most sessions. When these materials are not available, facilitators are advised to adapt the session accordingly. The facilitator should prepare required material prior to the session.

ACTIVITIES:

Step-by-step instructions for the activities are provided to guide the facilitator during the session. The steps are listed in the order in which they should be carried out. While a general script for each session is provided, facilitators should feel free to use their own words to explain each point.

SESSION EVALUATION:

At the end of every session an evaluation should be carried out asking participants to summarize what they have learned during the session, while the facilitator should take note of any key points they missed, address any questions or comments, and end the session on a positive note, with a clear take-away message. In every module, last session is dedicated to summarizing the progress done by the students for the whole module approached through the 3 different art methodologies.

03/3 - Monitoring and evaluating impacts

The teacher implementing the guide with the support of a monitor or mentor has to continuously reflect, observe, record and report on how the process is working, if the children are attending and participating, if the objectives are reached (to increase the student's understanding of sense of citizenship, tolerance and value of diversity and inclusion, gender equity and culture of peace, to teach about Somali Cultural Heritage and explore different arts methods, to improve their creative skills, emotional intelligence, interpersonal and life skills, to teach them how to work together to create an art and culture event that promotes peace and inclusion or other topics).

For this purpose, following methods and tools have been provided in annex:

TOOL NAME	WHO IS RESPONSIBLE?	WHEN?	COMMENTS/NOTES
Annex 1 - TEACHER TRAINING PRE AND POST EVALUATION TOOL	Trainers	Before and after the training.	The teachers can fill it in themselves.
Annex 2 - QUESTIONNAIRE BASE-LINE/ ENDLINE FOR CHILDREN	Teachers	Before the start of the first session One week after the end of the final event.	
Annex 3 - ATTENDANCE LIST	Teachers	At each session.	To be collected by CISP staffs when they visit the school.
Annex 4 - OBSERVATION TOOL FOR M&E OFFICER	M&E or project officer	When CISP staffs visit a session, they use this template.	Plan to visit school to be done by CISP team.
Annex 5 - MODULE REVISION SESSION 5 REPORT	Teachers	When the teachers start session 5 of each module, she/he will report the session in this report. Make sure to print it before the session.	To be collected by CISP staffs when they visit school.
Annex 6 - EVENT PLANNING TOOL	Teachers/Students	To be used at the end of Module 4 to plan the final event.	To be collected by CISP staffs when they visit school.
Annex 7 - FINAL EVENT REPORTING TOOL	Teacher/CISP staffs	To be used during the final event.	

03/4 - Setting the right learning environment

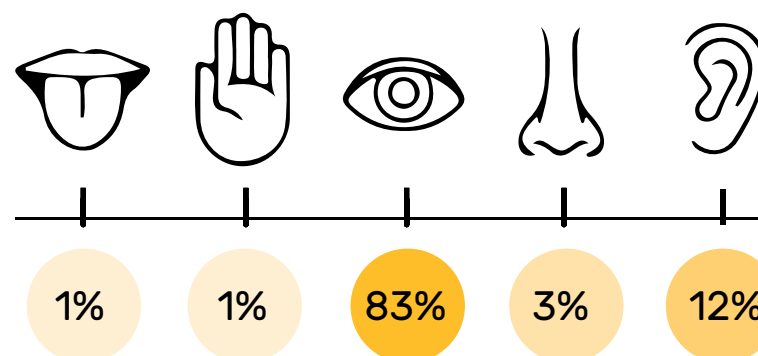
Introducing culture and arts activities for students requires teachers to be innovative, positive and to be a role model. Being innovative means to utilize methods and techniques different from those used to date. Being positive means raising comments constructively and in an encouraging way. Being an example for others means letting children understand that we should not undervalue their works, even when they are not up to what we had in mind. We must teach them to be proud of their efforts and eager to achieve new targets. And this is a precious teaching that can also be applied in other domains and other situations.

There are no right or wrong answers. It's all about points of view. Mistakes are expected in life as well as in art, we must know how to use them as opportunities to make life and art even better.

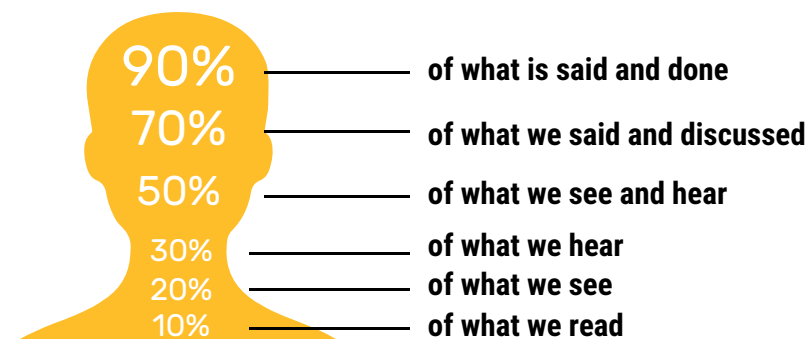
TEACHING METHODS AND MEMORIZATION

METHODS	retained after 3 hours	retained after 3 days
oral only	70%	10%
visual only	72%	20%
oral + visual	85%	65%

with which sense do we learn?



through which experience do we learn more?



HERE ARE SOME TIPS

- Make sure you first build a positive framework to hold and contain challenging experiences that might be evoked.
- Inform participants that artwork can unleash powerful memories. Every participant is allowed to choose what he or she wants to draw and share in the group.
- Deal with confidentiality issues thoroughly: what is shared in the group remains in the group and within the room.
- Remind participants that these artistic activities are a process of dealing with all kinds of experiences. The process will reflect weaknesses and strengths and identify resources existing in every person.
- Allow time for working alone, sharing and receiving support.
- Be clear that however beautiful the drawings or the story or poems might be, they belong to the person who made them. Each one can be proud of what he/she made!
- Create time after every activity for a round of reflections where everyone can share his/her story. Either in a one to one, or sub group or to the entire group of participants. This is left to the facilitator.
- Make sure as a facilitator that you remain very present throughout all the activities and keep a keen sense of observation. This will help you to fill with precise information the monitoring tool and keep a close look at children in need.
- Identify children in need or see the evolution/improvement.
- Work closely with the CISP staff when needed, seek for advice and referral if necessary.

CREATING AN ATMOSPHERE OF JOY AND TOGETHERNESS

When properly handled and if children are receptive enough, the rounds of sharing create a feeling that is safe to share personal information, feelings and will help students to gain self-confidence and power. To avoid long explanations at the beginning of a round it is sometimes helpful to use icebreakers. Each participant introduces him/herself by sharing name and one positive or negative feeling/impression/experience of that day to get started. It is important to emphasize that there is no right or wrong answer but a sharing and accepting experiences as they are.

03/5 - Materials and teaching aids

- Box of colored pencils (24).
- Printed images.
- Printed poems.
- Box of ordinary pencils (1/child).
- Erasers (2).
- Sharpeners (2).
- Oil pastels (box 24).
- 1 ream paper A4.
- 0.5 liters of wood glue.
- Copy of CISP book "Stories from Girls and Women of Mogadishu" or photocopies of the pages.
- Copy of CISP book "Windows into Our Lives" or photocopies of the pages.
- CISP Video "Somali Cultural Heritage".
- CISP Videos of "Theatre on Masculinity (and Femininity once ready)".
- Video projector.



_04.

Presentation of Topics and Methods

04/1 - Topics

04/1.1 - MODULE 1: Cultural Heritage

«...deterioration or disappearance of cultural or natural heritage constitutes a harmful impoverishment of the heritage of all the nations of the world...»

_ Preamble to the Unesco World Heritage Convention.

OBJECTIVE

- » To understand the concepts of heritage, its meaning and value, and different types.
- » To be aware of the threats World Heritage is facing.
- » To learn about the UNESCO World Heritage Convention.
- » To develop students' interest in heritage conservation and protection.
- » To become more aware of, and interested in, other cultures and to have respect for cultural and natural diversity.
- » To better reflect on identity by studying the tangible and intangible Somali heritage (e.g. surrounding buildings, monuments, music, dance...).

WHAT IS CULTURAL HERITAGE

Heritage is often defined as our legacy from the past, what we live with in the present, and what we pass on to future generations to learn from, to marvel at and to enjoy. In a dictionary you will find that heritage is defined as something which has been inherited.

You may prefer to think of heritage as those places and objects we wish to keep. These are cultural and natural places and objects that we value because they come from our ancestors, are beautiful, scientifically important and irreplaceable examples and sources of life and inspiration.

They are our touchstones, our points of reference, our identity. This heritage often reflects the lives of our ancestors and often survives today only because of specific efforts to preserve it. Can you imagine your local area without heritage? Think about, for example, the places in which you and your students live. What represents the past, the present and the future? What should be preserved? What could be replaced? What is irreplaceable?

DIFFERENT TYPES OF HERITAGE

The world includes both cultural and natural heritage. In your local region you may know of archaeological and rockart sites, a religious or sacred place or a historic city. We call this **cultural heritage**. You may live close to a forest, or a magnificent coastal area. We call this **natural heritage**. This heritage is all **immovable heritage** (it cannot be easily moved). Heritage objects, such as coins, botanical samples, paintings, statues, or archaeological artifacts are **movable heritage** (they can be easily moved from one place to another).³ The heritage could be also **tangible or intangible**.

Tangible heritage includes buildings and historic places, monuments, artifacts, etc., which are considered worthy of preservation for the future. These include objects significant to the archaeology,

architecture of a specific culture. Tangible cultural heritage has a physical presence.

Intangible heritage includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts, food and medicine. Tangible cultural heritage is commonly defined as not having a physical presence.

The outstanding values and the universal importance of conserving World Heritage for future generations and the survival of our planet offer many unique, and often multidisciplinary and interdisciplinary teaching and learning opportunities.

IMPORTANCE OF PRESERVING CULTURAL HERITAGE

Understanding World Heritage can help us become more aware of our own roots, and of our cultural and social identity. A closer look at any of the sites on the World Heritage List helps us learn about the beliefs, values and knowledge of the peoples and the civilizations that created them (cultural heritage) or interacted with them (natural and cultural landscapes). This includes opportunities to learn about tangible and intangible heritage.

Our cultural and natural heritage is fragile and has been greatly threatened. For example, during the civil war many old towns and cities were destroyed. Important cultural monuments were damaged

³ World heritage in young hands_manual.pdf UNESCO.

or disappeared. Our heritage has also become threatened by increasing urbanization, poverty, natural disasters and the pollution of our environment. One of the biggest threats to the survival of heritage is neglect by many people throughout the world. Preserving the World Heritage can make a significant contribution to the protection of the environment, its cultural and natural diversity and the interactions between people and the environment. World Heritage conservation is helping to address some of today's key concerns, notably peace, identity, inclusion, economic resources and growth.

THE UNESCO WORLD HERITAGE CONVENTION (1972)

When the **United Nations Educational, Scientific and Cultural Organization (UNESCO)** was established in 1945, at the end of the Second World War, several campaigns to save sites of special significance were carried out and new international conventions and recommendations to protect the heritage of humanity were drafted.

On 16 November 1972, the *Convention on the Protection of the World Cultural and Natural Heritage* was adopted by the General Conference of UNESCO meeting at UNESCO Headquarters in Paris, France. The Convention is the first official international instrument stipulating the urgent need to identify and protect our cultural and natural heritage of outstanding universal value, which is irreplaceable. The Convention strongly affirms that it is our shared moral and financial responsibility to protect what is referred to as our common cultural and natural heritage, through international cooperation.

The Convention is profoundly original because it links the conservation of nature and of culture. There are very few national laws, and no other international conventions, that so comprehensively link the conservation of cultural and natural heritage.

Nature and culture are of course complementary: the cultural identity of different peoples have been forged in the environment in which they live and frequently the most beautiful monuments, buildings and sites owe part of their beauty to their natural surroundings. Moreover, some of the most spectacular natural sites bear the imprint of centuries of human activity or are of importance to people for their spiritual, cultural, or artistic values.



FOR more info please refer to UNESCO World Heritage site: <https://whc.unesco.org/>

OBJECTIVE

- To explore some definitions of peace.
- To learn how to work together as a group (teamwork).
- To begin to determine ways to incorporate peace into the classroom environment and the world around them.
- To reflect on heritage sites that symbolize peace.

04/1.2 - MODULE 2: Peace

«The movement of a culture of peace, like a great river, is fed from diverse streams from every tradition, culture, language, religion and political perspective. Its goal is a world in which this wealth of culture, lives together in an atmosphere marked by intercultural understanding, tolerance and solidarity.»

_ Rene C. Romero, National Coordinator, UNESCO National Commission for the Philippines.

WHAT IS PEACE

Peace calls for non-violent relations not only between countries, but also between individuals, social groups, between a country and its citizens, and between people and their environment.

The various facets of peace remind us of the magnificent creations of nature and of humanity, many of which reflect our eternal aspirations to freedom, justice, mutual understanding and respect, love and friendship. These constitute our fundamental human rights and are the indispensable ingredients of peace and development in terms of each individual, each society and the world as a whole.

IMPORTANCE OF PEACE AND THE COSTS OF WAR

Lasting peace begins in the hearts and minds of us all. It is simple to realize that peace in our thoughts, prayers and meditations translates into peace in the world.

By taking personal responsibility for war we stop laying blame and getting angry (contributing to more war) and accept that we are all accountable to start changing the world, beginning from ourselves. Each peaceful action makes a lasting change for peace in the world, and eventually lasting political change will follow. Peace calls for non-violent relations not only between countries, but also between individuals, between social groups, between a country and its citizens, and between people and their environment.

THE UNESCO CONSTITUTION DECLARES

"[...ignorance of each other's ways and lives has been a common cause, throughout the history, of that suspicion and mistrust between the peoples of the world through which their differences have too often broken into war...]

[...war is made possible by the denial of the principles of the dignity, equality and mutual respect, and by the propagation, through ignorance and prejudice, of the doctrine of the inequality of human beings and races...]

[...the wide diffusion of culture, and the education of humanity for justice, liberty and peace are indispensable to the dignity of all human beings and constitute a sacred duty which all nations must fulfill in a spirit of mutual assistance and concern...]

[...peace must therefore be founded, upon the intellectual and moral solidarity of mankind...]".⁴

THEREFORE, INDISPENSABLE INGREDIENTS OF PEACE AND DEVELOPMENT ARE:

- » **Freedom,**
- » **Justice,**
- » **Mutual Understanding,**
- » **Respect,**
- » **Love,**
- » **Friendship.**

4 Preamble to the UNESCO Constitution.

04/1.3 - MODULE 3: Inclusion and Gender Equity

«O mankind! We created you from a single (pair) of a male and a female, and made you into nations and tribes, that you may know each other.»

_ Al-Quran, 49:13.

«And cooperate in righteousness and piety, but do not cooperate in sin and aggression.»

_ Al-Quran, al-Maidah 5:2.

OBJECTIVE

- » To understand the importance of non-discrimination, tolerance and respect for all peoples and their cultures, for women, men, boys and girls, for people of all ages, economic status, with their diverse and unique needs and capacities.
- » To understand the meaning of inclusion and exclusion.
- » To better reflect on gender equity vs. gender inequity.
- » To become more aware of different types of exclusion in our behavior.
- » To become aware of the value of inclusion and diversity.
- » Learn about role models and stories of inclusion and gender equity.



Invite teachers and students to look for Somali proverbs, quotes and poems promoting inclusion and gender equity.

SOCIAL INCLUSION

It is the process of improving the terms on which individuals and groups take part in society—improving the ability, opportunity, and dignity of those disadvantaged on the basis of their identity. In every country, certain groups—whether migrants, indigenous peoples, or other minorities—confront barriers that prevent them from fully participating in their nation's political, economic, and

social life. These groups are excluded through a number of practices ranging from stereotypes, stigmas, and superstitions based on gender, race, ethnicity, religion, sexual orientation and gender identity, or disability status. Such practices can rob them of dignity, security, and the opportunity to lead a better life.

DIFFERENT TYPES OF INCLUSION

Social inclusion means that people feel a sense of belonging in their community or country.

Social inclusion means that all people have equal rights to be respected as member of the society.

Social inclusion means that people actively participate and collaborate peacefully in the community life and decision making.

Social inclusion means that women and men participate equally in community life decision making.

Social inclusion means that minorities, IDPs and urban poor participate and collaborate equally in community life and decision making.

Social inclusion means that all people in a community are able to express their needs and are heard by others and those in power position.

An inclusive community means a more peaceful and stable community.



Reflect on who are the groups and people that are excluded, disadvantaged, more vulnerable in your society, in your community, in your school, in your family.

*Reflect on how and when you exclude and the impact of exclusion in the community.
What can you do to create change?*

GENDER EQUITY

Recognizes that women and men have the birthright to enjoy human rights, dignity, opportunities and resources. Sometimes to promote gender equity, measures must be taken to compensate for historical and social disadvantages that prevent women and men from operating on a level playing field.⁵

The complexity arises, however, when we try to put this message into practice. Implementing this message will likely require changes in thinking and practice at every level of an education

5 (Interagency Gender Working Group, 2013).

system, from classroom teachers and others who provide educational experiences directly, to those responsible for national policy.

Gender equity refers to equal rights, responsibilities and opportunities for women and men and girls and boys. It means that women and men enjoy the same status and have equal opportunities to realize their full human rights and potential to contribute to political, economic, social and cultural development and to benefit from the results.

Gender equity is a human rights principle, a precondition for sustainable, people centred development, and it is a goal in itself.

Discrimination is frequently defended by reference to culture, religion and tradition that it seems safe to conclude that no social group has suffered greater violation of human rights in the name of culture than women.

Also women, in the name of culture, have been refused the right to vote and are constantly subjected to violence and customs that deny them personhood. Equality in cultural life recognizes that no members of society should be privileged or disadvantaged because they are born, or identify as, male or female.⁶

This module focuses on teaching children to respect one another as individuals and question exclusion of some groups. Educators are uniquely positioned to show students they have a choice when it comes to forming their own identity, and to highlight on the ways society prevents equal opportunity and inclusion.

Gender equity improves the well being of individuals, communities, cultures, and nations worldwide. According to the 2017 World Economic Forum's Global Gender Gap Report, economies around the world need gender parity to thrive. The future of human potential depends not only on women's advancement but on a willingness to reconsider what it means to be male or female, masculine or feminine, both, or neither. In other words, it's not just a female issue; it's a human issue.

6 UNESCO and Gender Equality in Sub-Saharan Africa.

04/2 - Methods (Poetry and Storytelling, Visual Art, Theatre)

OBJECTIVES

- » To increase self-confidence, self-esteem and capacity of self-expression amongst children.
- » To increase awareness about cultural heritage, peace, social inclusion and gender equity using innovative and participatory methodologies.
- » To improve levels of concentration, focus and self-discipline.
- » To extend social networks, enjoy a social experience and reduce isolation.
- » To increase connection with peers, teachers and the wider community.
- » To participate in new and expressive activities that provide educational opportunities.

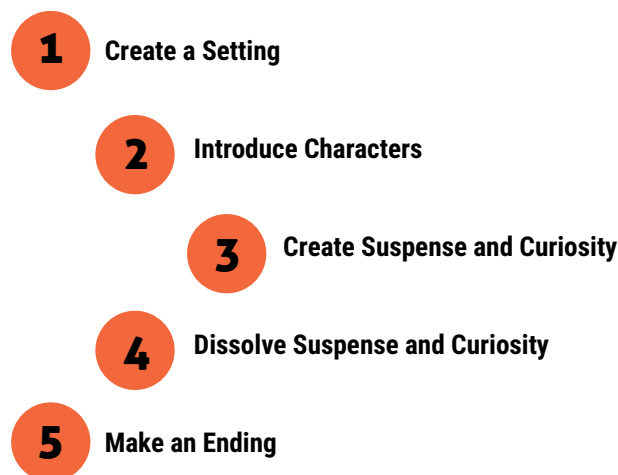
04/2.1 - Poetry and Storytelling

Poetry and storytelling can give students a healthy outlet for surging emotions. Reading poetry aloud in class can foster trust and empathy in the classroom community, while also strengthening speaking and listening skills. Narrative inquiry or narrative method are useful to reach a wider and more complete vision of reality that opens up to new questions and ways of knowing.

Storytelling is the conveying of events in words, and images, often by improvisation. Stories and narratives have been shared in every culture as a means of entertainment, education, cultural preservation, and instilling moral values. Crucial elements of stories and storytelling include plot, characters, and narrative point of view.

A sequence of events that are connected with each other has the following characteristics:

- It stands on its own and has a beginning, middle and end.
- It has the following narrative elements:
 - a lead person (main character);
 - a storyline, which continues a dilemma, conflict or wrestling;
 - opponents;
 - Its authentic.
 - Its personal.
- It triggers and it recalls an emotion or the story is being brought with emotion.⁷



⁷ Adapted from: Workshop 'Storytelling. What's your story? CISP, 30th of april 2014.

04/2.2 - Visual Arts (drawing, painting, coloring)

Visual arts activities enable children to make sense of and to express their world in visual and tangible form. These activities will develop children sensitivity to the elements of the visual world and will increase the children ability to communicate visually with the use of line, shape, form, color and texture.

Thanks to drawing, children discover drawing as a natural way of communicating their experience and feelings. They can create and express personal worlds and give free expression to their imagination. As a group work, children demonstrate visual awareness and a sensitivity to other student's drawings that can develop new way of sharing with other their experience and knowledge of the world.

04/2.3 - Theatre

Theatre in education is used to encourage effective learning in schools. Drama is the act of using the imagination to become someone or something other than yourself. It is only limited by the imagination, the participants' fear of risking, or the leader or teacher's set limitations.

The performance is not the goal, the emphasis is on drama as an intentional teaching strategy to enhance learning in a particular curricular area. Theatre can be used in different ways. In this manual we will use basic concept of **Image Theatre** and **Forum theatre**.

Image theatre: it uses bodies to sculpt silent images that explore abstract concepts such as relationships and emotions, as well as realistic situations. Students in the audience will have to guess or to interpret. Through these you might introduce the issue of the session.

Forum theatre: once students have been accustomed to use their bodies to create still images and show problems, they can create a scene, or a short role play based on one issue that came out through the image theatre. They can show the scene to the audience and then the teacher can ask students in the audience to go on stage and change the story proposing different solution to the problem addressed in the scene.





_05.

Culture and Arts Modules Guide





05/1 - MODULE 1: Cultural Heritage

Objectives

- » To understand the meaning, values, and types of heritage.

- » To be aware of the threats world heritage is facing.

- » To learn about the UNESCO World Heritage Convention.

- » To develop students interest in heritage conservation and protection.

- » To become more aware of, and interested in, other cultures and to have respect for cultural and natural diversity.

- » To better reflect on identity by studying the tangible and intangible somali heritage (e.g.: surrounding buildings, monuments, music, dance...).

5.1.1 - Session 1: introduction to the topic



TIME: 2 HOURS



MATERIALS:

- » If you have a projector you can screen the Video SOMALIA CULTURAL HERITAGE (produced by Cisp).
A copy of the video will be given during teachers training, or if you have internet connection you can watch it on line at:
<https://youtu.be/xyqvC-0vLbQ>.
If you don't have the possibility to organize a screening just introduce the concept of cultural heritage using the text in Chapter 4: Presentation of topics and methods.
- » Sheets, pens.



ACTIVITIES:

1. Introduction: explain to the student the structure of the module (topic, objectives, activities and evaluation).
Find information in Chapter 4 of this Guide (**10 min**).
2. Explain to the students what cultural heritage is (**30 min**).
Find information on cultural heritage in chapter 4: Presentation of Topics and Methods.
 - What is cultural heritage.
 - Different types of cultural heritage (tangible or intangible, movable or immovable).
 - Why is important to preserve cultural heritage, why cultural heritage is a basis for identity and peacebuilding.
 - What is the UNESCO World Heritage Convention and why it is important.

3. Optional. (if you have a projector)
Introduce the video SOMALIA CULTURAL HERITAGE (produced by Cisp **(10 min)**): The documentary wants to enquire from different perspectives what Somali cultural heritage is for different stakeholders. It speaks about the role of culture in promoting peace, and the importance of preserving and protecting the Somalia cultural heritage. Screening of the video **(20 min)**.
4. Discussion about the video in case you could screen it or about the presentation on cultural heritage.
 - ⇒ Write in a sheet: **(10 min)**.
 - ⇒ Do you know any cultural heritage site that should be protected in Somalia or in the area where you live? How could it be done?
 - ⇒ Ask some students to share with the class **(10 min)**.
5. Ask students to quietly reflect on the following questions for a few minutes **(20 min)**.
 - ⇒ Did I learn new information today? What?
 - ⇒ Did I learn new skills or ideas? What?
 - ⇒ Will I take action in my own life in response to what I learned? How?

Thank students for their participation and close the group.
6. Collect the materials and file them properly in order to be available for session 5 of this module.

5.1.2 - Session 2: Poetry and Storytelling



TIME: 2 HOURS



MATERIALS:

- » Photocopy for each student of the Poem on Somali identity “I’m Somali - Soomali Baan Ahay”. Find the text in Chapter 7.1 of this guide.
- » Sheets, pens.



ACTIVITIES:

1. Refresh about the previous lesson and explain students about the poetry methodology **(15 min)**. Find Information in Chapter 4, Presentation of topics and methods.
2. Introduce a well-known Somali poem that can be considered meaningful for Somali identity and culture, as an example of intangible cultural heritage **(10 min)**.
3. Read the poem aloud to the students and invite comments and responses. You could use some of the following questions for discussion. **(30 min)**.
 - Do you know this poem?
 - What does it talk about?
 - What do you like about it?
 - What did it make you think of?
 - Do you think this poem represents an important heritage for Somalia? Why?

4. In group, students read the poem and underline the part they prefer and write a sentence about the first impression they received from these verses. **(15 min)**.
⇒ Ask some groups to share with the class **(15 min)**.
5. Ask students to quietly reflect on the following questions for a few minutes **(20 min)**.
⇒ Did I learn new information today? What?
⇒ Did I learn new skills or ideas? What?
⇒ Will I take action in my own life in response to what I learned? How?

Encourage a few students to share their reflections.

Thank students for their participation and close the group.

6. Collect the materials and file them properly in order to be available for Session 5 of this module.

5.1.3 - Session 3: Visual Arts



TIME: 2 HOURS



MATERIALS:

- » Photocopy of 10 photos of Somali cultural heritage. You can use the photos provided in this guide in Chapter 7.2 or you can choose some others. Select pics for historical buildings, environment, art and craft, traditional instruments and dance.
- » Paper, box of ordinary pencils, colors, eraser.



ACTIVITIES:

1. Refresh about the previous lesson and explain students about the visual arts methodology **(15 min)**.
Find Information in Chapter 4, Presentation of topics and methods.
2. Show to the students 10 images of different Somali cultural heritage (historical buildings, environment, art and craft, traditional instruments and dance) **(15 min)**.
3. Ask each student to draw an example of what is cultural heritage for them and to write a short explanation of it **(30 min)**.
4. Place students in sub-groups according to the type of cultural heritage they have chosen (see point 2 with examples of Somali cultural heritage).
5. Ask each subgroup to choose one cultural heritage among all, and to answer to the following questions:
→ Why did you choose this particular cultural heritage?

- ⇒ What does it represent for you?
- ⇒ Do you think it is in danger and it will disappear? Why?

Encourage other students to comments and ask questions.

6. One spoke person for each subgroup to present the cultural heritage chosen by the group and share to the class the answers to the questions 5.
7. Ask students to quietly reflect on the following questions for a few minutes **(20 min)**.
 - ⇒ Did I learn new information today? What?
 - ⇒ Did I learn new skills or ideas? What?
 - ⇒ Will I take action in my own life in response to what I learned? How?

Encourage a few students to share their reflections.

Thank students for their participation and close the group.

8. Collect the materials and file them properly in order to be available for Session 5 of this module.

5.1.4 - Session 4: Theatre



TIME: 2 HOURS



MATERIALS:

» Paper, pencils, eraser.



ACTIVITIES:

1. Refresh about the previous lesson and explain students about the theatre methodology. **(15 min)**.
Find Information in Chapter 4, Presentation of topics and methods.
2. Ask students in groups of 5, to think about a tangible or intangible cultural heritage that represent somali culture (historical building, natural site, an arts and craft object, a traditional song, or a poem) and they would like to represent through a short play/scene. **(10 min)**.
3. Ask each group to prepare a short scene about the cultural heritage they chose (the scene should not be longer than 5 min) and to rehearse the scene few times. **(30 min)**.
4. Ask one group at the time to represent their scene in front of the other students.
Then ask the students in the public the question:
→ What do you see?

Encourage them to articulate about what they see and their interpretation of the scene (**60 min**).

5. Ask students to quietly reflect on the following questions for a few minutes (**20 min**).

⇒ Did I learn new information today? What?

⇒ Did I learn new skills or ideas? What?

⇒ Will I take action in my own life in response to what I learned? How?

Encourage a few students to share their reflections.

Thank students for their participation and close the group.

6. Collect the materials and file them properly in order to be available for Session 5 of this module.

5.1.5 - Session 5: Revision/Check



TIME: 2 HOURS



MATERIALS:

- » All materials teachers collected at the end of each session.
Have a printed copy of Annex 5 to take note during the session.



ACTIVITIES:

1. Recap in plenary. With the material collected at the end of every art activities teachers ask children **(30 min)**:
 - ⇒ What did you learn in this module that was new to you, you didn't know about?
(write on the blackboard and record responses in your report).
 - ⇒ Which art methodology do you enjoy most?
Why did you like it/How did you feel about it? (write on the blackboard and record responses in your report).
 - ⇒ What did we learn on cultural heritage? (Have a 15min discussion to remind students about the topic).
2. In small groups, ask students to find a main message they want to communicate during a final event about cultural heritage.
After they've worked in small groups, ask students to get back in plenary session and present their messages.
The messages should be precise to the topic (2-3 per group). **(30 min)**. Record responses in your report.
3. Starting from the findings of the discussion of the work groups, discuss about concrete ideas for events and exhibitions to be put in place for the last month **(60 min)** (Record responses in your report).

4. **DON'T FORGET** - It is important for the teachers to take note of the results of the discussion both for their regular reports and to be able to guide the final activities in light of what has been discussed.
5. Please complete Annex 5.



05/2 - MODULE 2: Peace

Objectives

- » To explore some definitions of peace.

- » To learn how to work together as a group (teamwork).

- » To begin to determine ways to incorporate peace into the classroom environment and the world around them.

- » To reflect on heritage sites that symbolize peace.

- » To express and represent students' feelings of peace through arts.

5.2.1 - Session 1: Introduction to the topic of the module



TIME: 2 HOURS



MATERIALS:

» Paper, box of ordinary pencils, colors, eraser.



ACTIVITIES:

1. Introduction: Explain to the student the structure of the module (topic, objectives, activities and evaluation). Find information in chapter 4 of the Guide **(10 min)**.
2. Explain to the students what peace is. Find information in Chapter 4: Presentation of topics and methods. **(15 min)**.
 - What is peace.
 - Importance of peace and cost of war.
3. Write the word "peace" on the board (or just say the word) and ask students to list as many terms as possible that they associate with the word peace. Invite each student to read out his or her list. As these are read out, note each new term on the board, and mark the terms that are repeated. At the end you will be able to identify which terms are associated most frequently with the word peace. Take note in a sheet. **(15 min)**.
4. Write the word 'war' on the board and repeat the same activity **(15 min)**.

5. Ask the students in group of 5 to identify a site related to or symbolizing peace in Somalia.
Discuss its historical significance and situate the site with respect to the present and to the future. **(45 min)**.
You can use the following questions:
 - ⇒ Why did they choose this site? Why it is related to peace?
 - ⇒ Do they know the story of this site?
 - ⇒ It is important to preserve it for future generations and why?
 - ⇒ What is the meaning and the message of peace that this site could bring to future generations?
6. Ask students to quietly reflect on the following questions for a few minutes (20 min).
 - ⇒ Did I learn new information today? What?
 - ⇒ Did I learn new skills or ideas? What?
 - ⇒ Will I take action in my own life in response to what I learned? How?

Encourage a few students to share their reflections.
Thank students for their participation and close the group.
7. Collect the materials and file them properly in order to be available for session 5 of this module.

5.1.2 - Session 2: Poetry and Storytelling



TIME: 2 HOURS



MATERIALS:

- » Photocopies of selected stories of the book: "Stories from girls and woman of Mogadishu" Cisp.
You can find the stories in Chapter 7.3.1 of this guide:
"I shed tears - Anab" - "From Yemen to Somalia - Asha".



ACTIVITIES:

1. Refresh about the previous lesson and explain students about the visual arts methodology **(15 min)**.
Find Information in Chapter 4, Presentation of topics and methods.
2. Read one of the proposed stories from the book Stories from girls and woman of Mogadishu **(40 min)**.
Discuss with the class:
 - What are your thoughts and feeling about this story?
 - Is the woman protagonist of this story a role model for you? Or did she make you thinking about somebody you know?
 - What are your feelings when listening about how beautiful and peaceful was Somalia in the past?
 - What should be done in order to build a peaceful Somalia again?
3. Ask students in groups of 5 to write a short story about a peaceful event or a non-peaceful event or situation (it can be something that really happened or an invented story). Encourage groups to come up with creative stories. Remind students to be careful and to avoid using stereotypes in their presentations Write the story keeping in mind that you have to pre-sent it to the wider group **(40 min)**.

Remember the following points before writing the story:

- ⇒ Which story they want to tell.
- ⇒ What is the goal.
- ⇒ What is the message linked to the story.

4. Ask each group to share and read their story to the wider group and then ask the class to comment (**40 min**).

You can use the following questions:

- ⇒ Did you like the story? Why?
- ⇒ Can you relate to it? It reminds you about similar situation you have experienced?
- ⇒ What is the message of the story?

5. Ask students to quietly reflect on the following questions for few minutes (**20 min**)

- ⇒ Did I learn new information today? What?
- ⇒ Did I learn new skills or ideas? What?
- ⇒ Will I take action in my own life in response to what I learned? How?

Encourage a few students to share their reflections.

Thank students for their participation and close the group.

6. Collect the materials and file them properly in order to be available for session 5 of this module.

5.2.3 - Session 3: Visual Arts



TIME: 2 HOURS



MATERIALS:

- » From the CISP book *"Windows into our lives"* photocopies in full colors of the Body mapping painting and story of Aden: *"Somalia fell down and stood up again"*. You can find it in Chapter 7.5.1 of this guide.
- » Sheets, box of ordinary pencils, colors, eraser.



ACTIVITIES:

1. Refresh about the previous lesson and explain students about the visual arts methodology. **(10 min)**.
Find Information in Chapter 4, Presentation of topics and methods.
2. Show the image of the body mapping (Aden : *"Somalia fell down and stood up again"*) and read the story: introduce the story and the painting by telling children that this is an artist who sees himself in 3 parts: the one of the war, the one of the transition and the one of the peace.
⇒ Read the text explaining the painting. **(15 min)**.
3. Ask the students:
 - ⇒ How would you define Somalia today: at war, in transition or at peace?
 - ⇒ Let them express their views **(10 min)**.
4. Ask students to draw a personal and important experience of peace and to write a message to accompany the drawing **(20 min)**.

5. Place students in sub-groups of 5 to share their drawings. In the same sub-groups ask the students to discuss the question:
⇒ How do we maintain sustainable peace in our Somalia? **(20 min)**.
6. Get one spokesperson per group to summarize the key points of the discussion to the class **(20 min)**.
7. Show all the drawings to class or stick them on the classroom wall **(10 min)**.
8. Ask students to quietly reflect on the following questions for few minutes **(15 min)**.
⇒ Did I learn new information today? What?
⇒ Did I learn new skills or ideas? What?
⇒ Will I take action in my own life in response to what I learned? How?

Encourage a few students to share their reflections.

Thank students for their participation and close the group.

9. Collect the materials and file them properly in order to be available for Session 5 of this module.
Be careful to collect all the materials in a folder and to keep them for the final event.

5.2.4 - Session 4: Theatre



TIME: 2 HOURS



MATERIALS:

- Copies of the stories of somali peace activists Elman Ali Ahmed and Hawa Abdi. You can find them in Chapter 7.4 of this guide.



ACTIVITIES:

1. Refresh about the previous lesson and explain students about the theatre methodology. **(15 min)**.
Find Information in Chapter 4, Presentation of topics and methods.
→ Explain students what Image theatre is. **(5 min)**.
2. Read together the life of a famous woman/men of peace and discuss. You can choose just one story, for example: *Elman Ali Ahmed* or *Hawa Abdi* or any other peace activist you think might be relevant for Somalia. **(15 min)**.
3. Ask the students the following questions **(15 min)**.
 - What do you think about the story of this person?
 - Reading about her/his live, have you thought about someone you know?
 - Who is for you a role model in term of peace?
 - How he/she inspires you?

4. Split the class in small groups of 5 or 6. Using the method of Image Theatre ask them to create with their bodies an image about war, and then an image about peace.

Leave the students free to decide how to represent with their bodies the image/concept they would like to express.

They should do this quickly, without pre-thought, no words and no movement **(15 min)**.

5. Each group presents to the wider group their 2 images of war and peace.

After the 2 images are shown ask the class the question: **(45 min)**.

⇒ What do you see?

⇒ How can we pass from the image of war to the one of peace?

⇒ What needs to be done?

⇒ Can you go on stage and create a new image that represents how we can move from war to peace?

6. Ask students to quietly reflect on the following questions for a few minutes **(20 min)**.

⇒ Did I learn new information today? What?

⇒ Did I learn new skills or ideas? What?

⇒ Will I take action in my own life in response to what I learned? How?

Encourage a few students to share their reflections.

Thank students for their participation and close the group.

7. Collect the materials and file them properly in order to be available for Session 5 of this module.

5.2.5 - Session 5: Revision/Check



TIME: 2 HOURS



MATERIALS:

- » All materials teachers collected at the end of each session.
Have a printed copy of Annex 5 to take note during the session.



ACTIVITIES:

1. Recap in plenary. With the material collected at the end of every art activities teachers ask children **(30 min)**:
 - ⇒ What did you learn in this module that was new to you, you didn't know about?
(write on the blackboard and record responses in your report).
 - ⇒ Which art methodology do you enjoy most?
Why did you like it/How did you feel about it? (write on the blackboard and record responses in your report).
 - ⇒ What did we learn on cultural heritage? (Have a **15min** discussion to remind students about the topic).
2. In small groups, ask students to find a main message they want to communicate during a final event about cultural heritage.
After they've worked in small groups, ask students to get back in plenary session and present their messages.
The messages should be precise to the topic (2-3 per group). **(30 min)**. Record responses in your report.
3. Starting from the findings of the discussion of the work groups, discuss about concrete ideas for events and exhibitions to be put in place for the last month **(60 min)** (Record responses in your report).

4. **DON'T FORGET** - It is important for the teachers to take note of the results of the discussion both for their regular reports and to be able to guide the final activities in light of what has been discussed.
5. Please complete Annex 5.



05/3 - MODULE 3: Inclusion and Gender Equity

Objectives

- » To understand the meaning and the values of the terms social inclusion and gender equity.
.....
- » To become more aware of different types of exclusion in our behavior.
.....
- » To learn from examples of women within the community who have stepped out of restrictive gender roles and succeeded.
.....
- » Develop empathy for others.
.....
- » Consider the relationship between gender, social exclusion and inequality.
.....
- » Understand the power that we have together to make positive changes in our community.
.....

5.3.1 - Session 1: Introduction to the topic of the module



TIME: 2 HOURS



MATERIALS:

» Sheets and pens; cards or papers with a character description as below.

As children are 30, you may do this activity in 2 parts, or give 2 children the same character

Characters to write on papers:

- 13 year old girl, uneducated domestic worker.
- 13 year old boy, secondary student who is the son of a landowner.
- 35 year old man, non-governmental organization (NGO) worker.
- 25 year old woman, community-based organization (CBO) volunteer.
- 18 years old young man, uneducated porter.
- 50 years old man, religious leader.
- 45 years old women, large business owner.
- 15 years old girl, form 1 student, from IDP family.
- 20 years old young man, completed primary school, soldier for a private company.
- 35 years old women, doctor.
- 12 years old girl, Grade 6 student, daughter of local leader.
- 10 years old boy, grade 3 dropout, lives in IDP camp.
- 40 years old woman, widowed, sells vegetable in the market.
- 17 years old girl, f1 dropout, just got married.
- 15 years old girl, married with 2 children, lives in IDP camp.
- 25 years old man, married, studying for his Master degree.
- 55 years old women, married, 4 children, Director of Local NGO.
- 55 years old man, unemployed , lives in IDP camp.



ACTIVITIES:

1. Introduction: Explain to the student the structure of the module (topic, objectives, activities and evaluation). Find information in chapter 4 of the Guide (**10 min**).
2. Explain to the students what social inclusion and gender equity mean. You can find information in Chapter 4, Presentation of topics and methods (**15 min**).

Write on the board the following different meanings of inclusion (from CISP baseline questionnaire)

- ⇒ Social inclusion means that people feel a sense of belonging in their community or country.
- ⇒ Social inclusion means that all people have equal rights to be respected as member of the society.
- ⇒ Social inclusion means that people actively participate and collaborate peacefully in the community life and decision making.
- ⇒ Social inclusion means that women and men participate equally in community life decision making.
- ⇒ Social inclusion means that minorities, IDPs and urban poor participate and collaborate equally in community life and decision making.
- ⇒ Social inclusion means that all people in a community are able to express their needs and are heard by others and those in power position.
- ⇒ An inclusive community means a more peaceful and stable community.
- ⇒ Inclusion is recognizing that we are “one” even though we are not the “same”.

3. Facilitate the activity Power Walk (**1 h 15 min**) Take participants to a large open space or a big classroom.

3.1. Give randomly each participant a card or paper with a character description. Ask participants not to tell anyone else about their character. Boys can play a female character and girls can play a male character.

3.2. Ask participants to take a minute to try and “walk in the shoes” of their character and think about what life is like for this person. Suggest the following questions, and students can just reflect on their own, or write on a paper- they don't share their answers yet:

- ⇒ What was your childhood like?
- ⇒ What sort of house did you live in?
- ⇒ What is your everyday life like?
- ⇒ How much money do you earn each month? Do you have leisure time? If so, what do you do with it?
- ⇒ What excites you, and what are you afraid of?

3.3. Ask participants to form a straight line, facing forward, and tell them that this line represents human dignity and fulfilment of basic needs.

3.4. Tell participants you are going to read out a statement and if their character could answer 'yes' to the statement, they should take one step forward. If their character would likely answer 'no' or 'I don't know', they should take one step backwards.

3.5. Read the following statements slowly and clearly and repeat if needed.

- Do you eat at least two meals a day?
- When you get sick, are you able to see the doctor?
- Were/are you able to complete primary school?
- Were/are you able to attend secondary school?
- Are you free to walk through the community without harassment?
- Do you have the power to influence people in your community?
- Do you have money?
- Do people in the community respect you?
- Do you have access to clean and safe drinking water?
- Do you regularly experience violence?

3.6. Once you have finished the questions, ask all participants to remain where they are and remain in character as you ask the following questions:

- Ask characters at the front: Who are you, and why are you at the front?
- Ask characters at the back: Who are you? How did you feel as you watched others moving forward?
- What would you need in order to reach the line that represents human dignity and fulfilment of basic needs?
- Ask all male characters to raise their hands, then all female characters.

Ask all participants:

- Where are the majority of women and girls?
- Where are the majority of men and boys?
- Are there any characters that are very similar except for the fact that one is female and one is male?

3.7. Bring everyone back to a talking circle and facilitate a discussion using the following questions:

- ⇒ What did you learn from this activity?
- ⇒ Why were some people left behind in this activity?
- ⇒ We all began as equals but we ended up unequal. What were the things that made us unequal? (Write a list on the flip chart).
- ⇒ What made some characters more able to move forward? (Write a list on the flip chart.)
- ⇒ Did anyone feel that your character's human dignity and needs were being violated or neglected?
- ⇒ What are the similarities between the characters in this exercise and real people in our community?
- ⇒ Who is left behind in our community? Why? Is this fair?
- ⇒ What abilities do those with less power have, and how can they use them to move forward and join the others?

3.8. Summarize the main discussion points.

4. Ask students to quietly reflect on the following questions for a few minutes. **(20 min)**

- ⇒ Did I learn new information today? What?
- ⇒ Did I learn new skills or ideas? What?
- ⇒ Will I take action in my own life in response to what I learned? How?

Encourage a few students to share their reflections.

Thank students for their participation and close the group.

5. Collect the materials and file them properly in order to be available for session 5 of this module.

5.3.2 - Session 2: Poetry and Storytelling



TIME: 2 HOURS



MATERIALS:

- » Photocopies of selected stories of the book: *"Stories from girls and woman of Mogadishu"* Cisp.
You can find the stories in Chapter 7.3.2 of this guide.
"The little light" - Waris, *"Our beautiful place on the beach"* - Samiya.



ACTIVITIES:

1. Refresh about the previous lesson and explain students about the visual arts methodology **(15 min)**.
Find Information in Chapter 4, Presentation of topics and methods.
2. Read one of the proposed stories from the book *"Stories from girls and woman of Mogadishu"* **(40 min)**.
Discuss with the class:
 - What are your thoughts and feeling about this story?
 - Is the woman protagonist of this story a role model for you? Or did she make you thinking about somebody you know?
 - What are your feelings when women or other vulnerable groups have to struggle so much to find a place in the society?
 - What should be done in order to build a more inclusive community/society?
3. Ask the students to write a short story or poem about a personal experience of inclusion or exclusion **(30 min)**.

4. Read some of the stories or poems in class and collect the others that you will read separately after the lesson. **(15 min)**.
 - ⇒ You can ask the students the following questions:
 - ⇒ What is the main message of this story/poem?
 - ⇒ What is this story teaching us about inclusion/exclusion?
5. Ask students to quietly reflect on the following questions for a few minutes **(20 min)**.
 - ⇒ Did I learn new information today? What?
 - ⇒ Did I learn new skills or ideas? What?
 - ⇒ Will I take action in my own life in response to what I learned? How?

Encourage a few students to share their reflections.

Thank students for their participation and close the group.

6. Collect the materials and file them properly in order to be available for Session 5 of this module.

5.3.3 - Session 3: Visual Arts



TIME: 2 HOURS



MATERIALS:

- » From the CISP book *"Windows into our lives"* photocopies in full colors of the Body mapping painting and story of Sanaa: *"A united community"*. You can find it in Chapter 7.5.2 of this guide.
- » Sheets, box of ordinary pencils, colors, eraser.



ACTIVITIES:

1. Refresh about the previous lesson and explain students about the visual arts methodology. **(10 min)**. Find Information in Chapter 4, Presentation of topics and methods.
2. Show the image of the body mapping (Sanaa: *"A united community"*) and read the story; introduce the story and the painting by telling that the two persons in the paintings need each other, they have to be united and want to be included to create a better Somalia. **(15 min)**.
3. Ask the students: Do you think that in Somalia today there is inclusion and that all groups in the community are included? Let them express their views **(10 min)**.
4. Ask students to draw a personal and important experience of exclusion or inclusion (as a student, as a girl, as citizen, as a young person, as an IDP, as a minority) and to write a message to accompany the drawing **(20 min)**.

5. Place students in sub-groups of 5 to share their drawings. In the same sub-groups ask the students to discuss the question 'What are the feelings associated to exclusion and the feelings associated to inclusion?' **(20 min)**
6. Get one spokesperson per group to summarize the key points of the discussion to the class **(30 min)**
 - ⇒ Ask to the students the question: What makes Somalis to be united, what do they have in common?
 - ⇒ Take note of the discussion.
7. Show all the drawings to class or stick them on the classroom wall **(10 min)**
8. Ask students to quietly reflect on the following questions for few minutes **(15 min)**.
 - ⇒ Did I learn new information today? What?
 - ⇒ Did I learn new skills or ideas? What?
 - ⇒ Will I take action in my own life in response to what I learned? How?

Encourage a few students to share their reflections.
Thank students for their participation and close the group.
9. Collect the materials and file them properly in order to be available for Session 5 of this module.
Be careful to collect all the materials in a folder and to keep them for the final event.

5.3.4 - Session 4: Theatre

**TIME:** 2 HOURS**MATERIALS:**

- » Optional: CISP video on masculinity (Raganimo), a projector.

**ACTIVITIES:**

1. Refresh about the previous lesson and explain students about the theatre methodology. **(10 min)**.
Find Information in Chapter 4, Presentation of topics and methods.
→ Explain students what Image theatre is. **(5 min)**.
2. **OPTION 1:**
 - ⊗ Introduce CISP video on masculinity (Raganimo) saying that the video is about gender roles and norms and how they impact on relationships between men and women. The performance is encouraging men to reflect on how their identity is constructed and to engaging them in founding possible solutions. **(10 min)**.
 - ⊗ Screen the video, if a projector is available. After the screening ask the following questions **(30 min)**.
 - What are the 3 main scenes you have seen in the video?
 - What is/are the problems they are representing?
 - Does this happen in Somalia?
 - What can be done to change it?

- ③ Divide students in group of 5 and ask them to create a short play that can represent an alternative/ solution to one of the 3 scenes shown in the video -(baby boy born is given a gun, teacher is violent with students, husband is violent with wife)- make sure they propose other solutions than the ones already proposed in the video **(20 min)**.
- ③ Each group shows the performance to the rest of the class and discuss. Could be useful that boys represent girls and vice versa. You can ask the following questions **(40 min)**.
 - ⇒ What is this scene about?
 - ⇒ How did you feel during the performance?
 - ⇒ Is this a good solution?
 - ⇒ If yes Why? If not why?
 - ⇒ Is this solution realistic in the somali context? Can it work?
- 2. OPTION 2: (If the projector is not available)**
- ③ Split the class in small groups of 5 or 6.
Using the method of Image Theatre ask them to create with their bodies an image about exclusion, and then an image about inclusion. Leave the students free to decide how to represent with their bodies the image/concept they would like to express. They should do this quickly, without pre-thought, no words and no movement **(20 min)**.
- ③ Each group presents to the wider group their 2 images of exclusion and inclusion.
After the 2 Images are shown ask the class the questions: **(60 min)**.
 - ⇒ What do you see?
 - ⇒ How can we pass from the image of exclusion to the one of inclusion?
 - ⇒ What needs to be done?
 - ⇒ Can you go on stage and create a new image that represent how we can move from exclusion to inclusion?

To close both the sessions (**OPTION 1** and **OPTION 2**):

3. Ask students to quietly reflect on the following questions for a few minutes (**10 min**).

- ⇒ Did I learn new information today? What?
- ⇒ Did I learn new skills or ideas? What?
- ⇒ Will I take action in my own life in response to what I learned? How?

Encourage a few students to share their reflections.

Thank students for their participation and close the group.

4. Collect the materials and file them properly in order to be available for session 5 of this module.

5.1.5 - Session 5: Revision/Check



TIME: 2 HOURS



MATERIALS:

- All materials teachers collected at the end of each session. Have a printed copy of Annex 5 to take note during the session.



ACTIVITIES:

1. Recap in plenary. With the material collected at the end of every art activities teachers ask children **(30 min)**:
 - ⇒ What did you learn in this module that was new to you, you didn't know about?
(write on the blackboard and record responses in your report).
 - ⇒ Which art methodology do you enjoy most?
 - ⇒ Why did you like it/How did you feel about it? (write on the blackboard and record responses in your report).
 - ⇒ What did we learn on cultural heritage? (Have a **15min** discussion to remind students about the topic).
2. In small groups, ask students to find a main message they want to communicate during a final event about cultural heritage. After they've worked in small groups, ask students to get back in plenary session and present their messages. The messages should be precise to the topic (2-3 per group). **(30 min)**. Record responses in your report.
3. Starting from the findings of the discussion of the work groups, discuss about concrete ideas for events and exhibitions to be put in place for the last month **(60 min)** (Record responses in your report).
4. **DON'T FORGET** - It is important for the teachers to take note of the results of the discussion both for their regular reports and to be able to guide the final activities in light of what has been discussed.
5. Please complete Annex 5.



05/4 - MODULE 4: Preparing the Final Event

Objectives

- » Recall and reflect upon the works done.

- » Summarize the material around a topic in a collaborative manner.

- » Encourage creativity.

- » Disseminate the information learned.
- » Create linkages between school, family and wider social context.

5.4.1 - Session 1: Sharing ideas for the final event



TIME: 2 HOURS



MATERIALS:

- All materials produced during the 3 modules and teachers notes.
- **OPTIONAL:** If you have a projector screen CISP video: Mogadishu: on site/insights - Vision from Hodan. If you have an internet connection, you can watch it here: <https://youtu.be/6qYFRaZTNBw>.



ACTIVITIES:

1. Quick check on main objectives: at the beginning of the course we set objectives that we can call also our goals, both individually and as a class. Take several minutes to reflect on the past modules and write on the black board or a big sheet the main objectives (see chapter 3.1 of the guide). **(15 min)**
2. Optional: screen the video: Mogadishu: on site/insights - Vision from Hodan. **(10 min)**
 Ask students:
 - ➔ What did they feel during the screening?
 - ➔ What did they like about the video?
3. Remind students that to prepare an art exhibition, students need to make the best use of their creativity. It is not enough to just tell or write what they know, but it is essential for the pupils to present what they know in a creative way. It is always good if the students spend some time in arranging their work. **(10 min)**

4. What do we want to organize for a final event? During the activities we read, we drew, we wrote, we thought creatively, we worked together as teams. Take all the materials produced during the activities (drawings, texts, lists and personal notes) and discuss the ideas they expressed during the 5th session of every module **(15 min)**.
5. Lists are an engaging way for students to recall and reflect upon the works done. It's an activity that allow students discussing memories, debating, and brainstorming together.
Ask students to work in groups to create lists of: **(20 min)**
 - ⇒ 5 things they have learned.
 - ⇒ 5 best drawings they did.
 - ⇒ 5 messages related to the 3 topics of the modules they would like to share during the event.

Then put the lists of each group on a wall and ask all students to have a look at it. **(10 min)**

6. Divide students in small groups for discussing about possible ideas for the final event. **(40 min)**
 - ⇒ You can use event form in Annex 6 in Chapter 6.6 of this guide.
 - ⇒ How do you imagine the final event?
 - ⇒ What are the main messages you want to share?
 - ⇒ Where it can be done?
 - ⇒ How can we involve/invite?
 - ⇒ Someone can help for setting it up?
 - ⇒ Materials they will need (sound system, chairs, panels to display drawings, other written materials etc...)

Take note about proposals giving some guidance in terms of feasibility of the proposed event.

7. Summarize and take note for the next class. **(10 min)**

5.4.2 - Session 2: Development of the idea



TIME: 2 HOURS



MATERIALS:

- » Materials produced during the 3 modules.



ACTIVITIES:

1. Refresh what you discussed in the last session. **(10 min)**
2. Develop the idea for the final event: **(1h-30 min)**
 - Check the elements mentioned previously (where, when, feasibility, who will attend, material needed, school rules, etc.)
 - For each module/ topic (Cultural Heritage, Peace, Inclusion and Gender Equity):
 - Identify with students the main message they want to bring and make it very visible during the event (write it big on a wall/ or big sheet of paper.
 - Select the best drawings to be displayed (how, where). Build some frames for the drawings, if you think this will make the work stand out. Give a title to each drawing.
 - Prepare a photocopy of the poem used for the activities of the first module about Poetry.
 - Re-write the words and sentences from the material prepared for the various lessons, creating slogans, messages and colorful writings.

- ⇒ Choose an image theatre or a small play which you can perform among the ones that were done during the activities.
- ⇒ Choose some of the text or the stories used during the activities (for instance during the module about "Inclusion and Gender Equity" when you were requested to write about yourself) to be read loud during the event.

3. Summarize the main action points and assign each group of students a task for the next Session. **(20 min)**

5.4.3 - Session 3: Finalizing the idea



TIME: 2 HOURS



MATERIALS:

- » Materials selected in the last session.



ACTIVITIES:

1. Refresh what you discussed in the last session. **(10 min)**
2. Develop the idea for the final event: **(1h-30 min)**
 - Check once again the material chosen and think about the best way to present it during the final event.
 - Prepare sketches of the potential set up for the exhibition (consider the space in the room chosen for the event and how your work can be better displayed).
 - Decide who is going to present to the public the event and explain that this is the conclusion of a teaching module which included different topics that were addressed through different art methodologies.
 - Decide a title for the event and the main messages related to each topic.
 - Prepare a detailed program with timing for the final event.
3. Summarize and put in order all the materials for the next Session. **(20 min)**

5.4.4 - Session 4: Event Set up and Rehearsal

 **TIME:** 2 HOURS

 **MATERIALS:**

» Materials selected in the last session.

 **ACTIVITIES:**

Today is an important day because you will rehearse the event in the place where it will actually take place.

1. Bring with you all the materials for the final events and start preparing the exhibition. **(30 min)**
2. Rehearse the texts you are going to read, the Image theatre/ or scenes and the presentations of each part of the event, following the outline. Check if it works and you like it. **(60 min)**
3. Check once again the outline/program and the all materials for the event. Everything should be ready for the coming week. If there is something missing, take note of it. **(30 min)**

5.4.5 - Session 5: Final Event

 **THE FINAL EVENT IS IMPORTANT:**
FOR STUDENTS:

- ⊗ They can share what they learned.
- ⊗ It stimulates creativity.
- ⊗ It boosts self-esteem.
- ⊗ It teaches the students how to talk in front of an audience.
- ⊗ It strengthens the sense of belonging to school and to the wider community.

FOR PARENTS OR CARETAKERS:

Children whose parents are involved in their education are more likely to:

- ⊗ Adapt well to school.
- ⊗ Attend school more regularly.
- ⊗ Complete homework more consistently.

- ⊗ Earn higher grades.
- ⊗ Graduate and go on to university.
- ⊗ Have better social skills.
- ⊗ Show improved behaviour.
- ⊗ Have better relationships with their parents.
- ⊗ Have higher self-esteem.

FOR SCHOOLS:

- ⊗ Events positively impact academic achievement and create a good school atmosphere.
- ⊗ They Contribute to involve other stakeholders.
- ⊗ They help improving the visibility and profile of school within society.
- ⊗ They Improve the teachers' skills and ability through new challenges.



_06.

Monitoring and Evaluation

06/1 - Annex:1 - Teachers training PRE and POST evaluation tool

Use this tool to evaluate the teachers' knowledge before and after the training.
They can fill it themselves, make sure they fill it before you start the training.

Date: _____ Gender (M/F): _____

Teacher Name: _____

School Name: _____ Primary/Secondary: _____

1. List three types of Somali cultural heritage that you are aware of **[3 marks]**:

2. Give two examples of tangible heritage sites and two examples of intangible heritage sites **[4 marks]**:

Tangible sites:

Intangible sites:

3. Mention two ways in which teachers and students can incorporate peace into the classroom **[2 marks]**:

4. Describe one time in history where Somalia experienced a peaceful situation **[2 marks]**:

5. In the Somalia context, which people are often discriminated against (*give three examples*) **[3 marks]**:

6. How would you define social inclusion? **[2 marks]**:

7. List two advantages of giving equal opportunities for boys and girls to complete their education **[2 marks]**:

8. How would you use art to facilitate a session on improving children's understanding on peace? **[2 marks]**:

06/2 - Annex:2 - Baseline questionnaire for students

Why?

This questionnaire will be **THE SAME** before the teacher starts the activity and after the activity is completed. There is no right or wrong answers for the children. The objective is to measure the change and measure whether the guide was efficient in increasing children knowledge. As a teacher, it is important you show impartial and non-judgmental attitude.

When should it be done?

1. Before the **first session** of the guide; it is compulsory with all student part of the programme.
2. After the **final event**, a few days after, the teacher will be required to gather the children to ask the same questionnaire again.

How to use it?

3. Have a photocopy ready for each student.
4. The teacher prepare a ballot box or an envelop to collect the filled questionnaire
5. The teachers gives an introduction.

Asking the questions to the class

6. The teacher reads out loud the questions to the students.
7. The teacher can repeat the questions.
8. Children tick their answers on the hard copy they are filling in.
9. The teacher makes sure everybody is following.
10. The teacher is NOT allowed to explain a question, or to explain a concept.
11. If a child doesn't understand, they are allowed to skip a question.
12. All demographics questions are compulsory at baseline and Endline.
13. Make sure all questionnaires have the date and the name of the school indicated.

BASELINE QUESTIONNAIRE FOR CHILDREN

INTRODUCTION/ CONSENT

This a questionnaire to help us evaluate your understanding in certain topics.

There is no right or wrong answers, we are only interested in your honest opinion and knowledge.

The questionnaire is confidential and anonymous and will only be used for learning purpose.

Your personal answers will not be shared with anyone.

Explain to the student that they will just have to tick the boxes for their responses. You can show them how to do it on a blank questionnaire.

Note: *Whether a participant says yes or no, give them a word of appreciation for their time.*

SECTION 1: DEMOGRAPHICS

Please answer a few questions about yourself.

School Name: _____ Date: ____/____/____ (DD/MM/YY)		
ITEM	RESPONSE	TICK IF YES
Do you give your informed consent to participate in the study?	YES _____ NO _____	
Sex	Female _____ Male _____	
How old are you?	10-14 years _____ 15-18 years _____	
Displacement status	Host community _____ IDPs _____ Diaspora _____ Returnees _____	
Who is the head of your household?	Father or uncle or grand father _____ Mother or Aunt or grand mother _____ Brother, sister or cousin under 18 years old _____ Other, specify _____	
How many children currently live in your household?	No. of girls _____ No. of boys _____	
What grade are you in?	G4 _____ G5 _____ G6 _____ G7 _____ G8 _____ F1 _____ F2 _____ F3 _____ F4 _____	

SECTION 2: KNOWLEDGE ABOUT SOCIAL INCLUSION

We would like to ask you about your knowledge on the following;

According to you what does social inclusion mean?	Yes (1)	No (0)	I don't know (2)
a) Social inclusion means that people feel a sense of belonging in their community or country			
b) An inclusive community means a more peaceful and stable community			

SECTION 3: RIGHTS' AWARENESS AND KNOWLEDGE OF INSTITUTIONAL TOOLS/Framework

Kindly answer the following questions with this answer choices, where:

1. I know about it.

2. I know about it, but I don't know the content or what it means.

3. I don't know about it.

	1	2	3
Do you know what is cultural heritage?			
If yes, can you mention 3 type of cultural heritage in Somalia?			

Do You know about the UNESCO convention on protection of World Heritage Sites?			
Do you know about the existence of the Somali Ministry of Women and Human Rights Development?			

SECTION 4: PERSONAL BELIEFS

Now we would like to know what your personal beliefs are. There is no right or wrong answer; we only value your true opinion.

The teacher will read the statements, the children will then choose a response: Do you strongly disagree, disagree, Agree or Strongly Agree about the statement?

Respect for diversity/ Non-discrimination/Fairness/ peaceful co-existence	Strongly disagree (1)	Disagree (2)	Agree (3)	Strongly agree (4)
I believe diversity of clans, social and ethnic background in our community weakens the community.				
I believe that every people regardless of their social and ethnic background should be respected for who they are despite their differences to my cultures and beliefs.				
Sometimes violence is the best way to solve a problem or dispute in the community.				
I believe that using corporal punishment on youth is sometimes necessary.				
Gender equality/equity				
Girls and boys should be given equal opportunity to attend and complete school.				
Girls and boys should share household chores equally.				
Connection and dialogues				
I believe that no matter how severe a problem is, it can be solved through dialogue.				
I believe elders and youth should have more opportunities for dialogue to solve community issues.				
Participation/Sense of agency				
When it comes to expressing my opinion to another community member, I have self-esteem and I am confident.				
I feel I belong to the community I live in.				
I feel I am a rightful citizen in Somalia.				
I believe that people should support youth in leadership roles.				
I feel confident about talking to my friends, family and peers about respect for diversity, non-discrimination and citizen participation.				

06/3 - Annex:3 - Session Attendance

This attendance list is to be used at each of the session and filed by the teacher and signed by students.
The teacher is responsible to give it to CISP officers when requested.

School Name: _____			Module No. _____
Teacher's Name: _____		Date: ____/____/____	Session No. _____
N°	STUDENTS NAME	MALE/FEMALE	SIGNATURE
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			
11.			
12.			
13.			
14.			
15.			

06/3 - Annex:4 - Observation tool for M&E officer/monitor

This tool will be the monitor's report at the end of an event, workshop or training. The main findings from this report will feed in the activity report developed by the facilitator. **This tool shall be used by M&E staff or monitors who are observing an activity.** They should have a mindset of observing, meaning that there is no judgment given to the participants, Impartiality is also a required quality when using this tool.

Pictures: Take pictures including materials that children have produced (Poems, art..) - make sure to always take full pictures of the art.

School Name: _____		Module N°: _____	Date: ____/____/____ (DD/MM/YY)
Primary: <input type="checkbox"/> Secondary: <input type="checkbox"/>		Session Name: _____ Session N°: _____	
Teacher's name: _____		Monitor/officer name: _____	
Group dynamics: <i>Please describe the group dynamic in today's session</i>	Are there some dominant students and others who shy away? IF yes, do you feel the teacher makes sure all children participate? And how? Did you observe tensions among students? if yes, how was it handle by the teacher and other students?		

	This scale is filled as per the monitor's judgement of the proceedings.					
	None of them	Few of them	Half of them	Most of them	All of them	Notes:
Students who are actively engaged in the sessions						
Students able to listen to each other with respect						
Students who show that they understand and value cultural and social diversity						

What have children said about the following topics (collect quotes)?

THEME / TOPICS	QUOTES (include gender and grade of the student who spoke)
Cultural heritage.	
Peace.	
Gender and Inclusion.	
Somali Identity and sense of citizenship.	

_____ **COMMENTS:** _____

Prompts questions:

Is the teacher able to deliver the guide contents to the children? -if not please write down your concerns- which topics or activities were hard to deliver?
 Are the children capturing the topics? Or is it hard for them? What do you think is the problem?

06/5 - Annex:5 - Module revision: Session 5 - Report for teachers

This tool will be used by teachers during the session 5 of each module. Teachers should have a mindset of collecting what has been happening during the activities. We encourage a non-judgmental and impartial attitude when using this tool. We want to hear the voice of children!

This tool will be used again in module 4 when planning for the final event.

School Name: _____		Module N°: _____	Date: ____/____/____ (DD/MM/YY)
Primary: <input type="checkbox"/> Secondary: <input type="checkbox"/>		Module Name: _____	
Teacher's name: _____			
<p><i>Ask the students:</i></p> <p>What did you learn in this module that was new to you, that you didn't know about?</p>			
<p>Which art methodology did you enjoy the most?</p>			

Why did you like it? / How did you feel about it?	
Messages on this module that students want to communicate during the final event.	
Ideas for final event and exhibition from this module. <i>You will use this again in module 4 when planning for the final event.</i>	

During this module, how many of the students displayed the following qualities?

Participants demonstrated at personal level	None of them	Few of them	Half of them	Most of them	All of them
Self-confidence.					
Actively listening and having conversations with their peers from diverse backgrounds.					
Demonstrate quality to become a champion for change (able to speak out within their peer against social exclusion/ discrimination).					

06/6 - Annex:6 - Event planning tool

Use this tool to prepare for the final event prepared by students under module 4.

Venue of event: _____ Date: ____/ ____/ ____ (DD/MM/YY)

School Name: _____ Teacher responsible: _____

Activity [What kind of activity are they going to be doing e.g. skits, art exhibitions, poetry]. Make sure all topics and all methodology are represented at least once.	Messages to be communicated Related to the topics addressed in the guide Ex: Peace, protecting culture heritage, promoting peace, gender equity and social inclusion.	Designated Student responsible to prepare [Designate 1-2 students to lead the activity].	Resources [Materials Needed to carry out activity e.g. sound system, projector, stationary].	Venue of the event	Target audience Who will attend? How many of them? Ex: 20 teachers 10 Local authorities 50 parents 200 students.	Notes

06/7 - Annex:7 - Final event reporting tool

Use this tool to record proceedings of the final event prepared by students under module 4.

Date	Activity	Messages Communicated	Responses (Quotes) from the audience



_07.

Additional Material for Activities

07/1 - Somali Poem

TO BE USED IN MODULE 1 SESSION 2 (5.1.2)

"I'm Somali" - Abdulkadir Hersi Siyad

The title of this poem inspired the title of the exhibition. It was written by Somali poet Abdulkadir Hersi Siyad in 1978, well before the Somali Civil War started in 1991. But it addresses issues of everlasting bravery and self-respect that resonate with the tens of thousands of Somalis who fled their country over the past decades. It is therefore known by heart by many Somali-Americans.

Poet and playwright Abdulkadir Hersi Siyad is better known by his nickname Yamyam. He lived in Somalia's capital city, Mogadishu, during much of the Civil War, and through his writings he promoted peace in his troubled country. He joined his family in the United States in 2005 but was hit by a car and died the same year in Columbus, Ohio.

I AM SOMALI (English version) - By Abdulkadir Hersi Siyad

*In these relentless days,
if you have been truly alive,
reflect on past times,
trace back the lines,
ask yourself:
WHO IS SOMALI?*

*No one who breathes oppresses me.
Because I believe in equality
no one is placed above me.
When you come to visit me
see no half hearted hospitality.
I AM SOMALI*

*To those of you who say you care
while threatening me with chains,
you're like a vessel full of holes,
your two faced treachery leaking away.
Attempts to betray me will never hold sway.
I AM SOMALI*

*Although I have nothing, my head is high,
I do not beg, I am rich inside with
self respect, dignity and pride.
If you're my foe, I'll never be subdued,
if you're my friend, my whole heart is for you.
I AM SOMALI*

*The way ahead is hard, but clear.
My journey will be grievous
though my borders are well known.
My sword brings danger and misery,
my soul already hangs on the tree.
I AM SOMALI*

*The man who can harm me barely exists,
but if he comes close, he'll find I resist.
Should victory be mine, I will not oppress,
any wronged man will regain his rights,
and even my enemies treated justly.
I AM SOMALI*

*I dread war, always search for peace,
but from enemies I will not flinch,
if they get too close, I'll defend myself,
won't turn my face from hostility,
no coward am I
I AM SOMALI*

*Swift as the wind yet
not a man of impulse,
toxic as venom yet
swathed in patience, I seek
to bring goodness wherever it's needed.
I AM SOMALI*

*To the man who will not consider my view,
I won't be forced to comply with you,
joining with others all over the world,
I'll shake off the chains of my oppressors,
servant to no one, unburdened, free.
I AM SOMALI*

*Though you have far more wealth than me,
don't come with patronizing charity,
your false praise I do not crave,
I do not sleep, I'm wide awake,
your hollow promises cannot persuade.
I AM SOMALI*

*While I grazed my cattle, you came to divide,
like livestock you scattered me far and wide,
but my branding you can never hide;
my task now to do what's right,
my duty is clear to reunite.
I AM SOMALI*

SOOMAALI BAAN AHAY - Waxaa qoray - Cabdiqaadir Hersi Siyaad

Waqtiyada socdaalka ah
Ayaamaha silsidda ah
Xilliyada bal suuree
Soojire haddaad tahay
Sadarrada dib ugu noqo
SOOMAALI WAA KUMA?

Sinnaantaan la magac ahay
Sankuneefle ma oggoli
Inuu iga sarrayn karo
Anna garasho sogordahan
Sooryo ruux ugama dhigo
SOOMAALI BAAN AHAY

Ninna madax salaax iyo
Kama yeelo seetada
Sasabada ma qaayibo
Sirta waxaan iraaahdaa
Saab aan biyaha cellin
SOOMAALI BAAN AHAY

Dabayshaan la socod ahay
Salfudeydna uma kaco
Waabay sunaan ahay
Marna samawadaan ahay
Samir baan hagoogtaa
SOOMAALI BAAN AHAY

Inkastoon sabool ahay
Haddana waan sarriigtaa
Sacabada ma hoorsado
Saaxiib nimaan nahay
Cadawgayga lama simo
SOOMAALI BAAN AHAY

Socdaalkaygu waa meel
Sahaydaydu waa dacar
Soohdintaydu waa caan
Seeftaydu waa cudur
Naftuna geedka iga suran
SOOMAALI BAAN AHAY

Nin i sigay ma nabad galo
Nin i sugayna maba jiro
Libta weli ma sii dayn
Gardarrada ma saacido
Nin xaqkana cid lama simo
SOOMAALI BAAN AHAY

Nabaddaan u sahanshaa
Colaaddaan ka seelaa
Sooma jeesto goobaha
Ninka nabarka soo sida
Gacantiisa kama sugo
SOOMAALI BAAN AHAY

Ninkaan taydu soli karin
Uma yeelo suu rabo
Sida dunida qaarkeed
Ninna kabaha uma sido
SOOMAALI BAAN AHAY

Ninka iga sed roonow
Siintaada magaca leh
Ogow kaama sugayee
Hana oran "sasabo bedow"
Dareen seexda ma lihiye
SOOMAALI BAAN AHAY

Saan la kala jaraan ahay
Summadi ay ku wada taal
Rag baa beri i saanyaday
Anoo xoolo soofsada
Xil midnimo anaa sida
SOOMAALI BAAN AHAY.

07/2 - Photos of Somali Cultural Heritage

TO BE USED IN MODULE 1 SESSION 3 (5.1.3)



1 - Cal Madow mountain, northern Somaliland.



2 - Murcaanyo beach, Bari Region.



3 - Abdiiaziz Mosque, Mogadishu City.



4 - Old Town, Merka City.



5 - Historical building, Berbera Region.



6 - Old Town, Mogadishu City.



7 - Laas Geel, Archeological site, Somaliland.



8 - Qa'ableh Tombs, Archeological site, Sanaag Region.



9 - "Aqal", a traditional Somali hut.



10 - "Aqal", inside view.



11 - "Haan" a traditional Somali camel milk container



12 - "Aqal", a traditional Somali carpet.



13 - "Agaan", a traditional milk container.



14 - Traditional carpet weaving.



15 - Somali traditional handicrafts.



16 - "Kaban", a traditional Somali oud lute.



17 - Somali musical instruments



18 - "Buraanbur", Somali traditional dance.



19 - Somali women traditional dress.

07/3 - Selected Stories

FROM CISP BOOK: "STORIES FROM GIRLS AND WOMEN OF MOGADISHU"

07/3.1 - For Module 2 - Peace - Session 2 (5.2.2)

Xarunta Murtida - I Shed Tears

Anab

"Golaha murtida iyo madaddaalada ama masraxa qaranka ee Muqdisho xusuus gaar ah ayuu igu lee-yahay, ciyaaraha iyo riwaayadaha lagu sameeyana waan jeclaa."

Magacaygu waa Canab Maxamad Axmad, waxaan ku dhashay dagmada Boondheere ee Magaalada Muqdisho, 62 sano ka hor. Anigu waligay kama bixin magaalada, xitaa wakhtiyadii ay jireen dagaala-da sokeeye. Xusuustaydii ugu horaysay ee Muqdisho waxay ahayd markaan 10 sano jir ahaa, intaan qaan gaarin, xiligaas magaaladu waxay ahayd mid yar oo nabdoon.

Dagmooyinkii ugu qadiim-sanaa ee magaalada Muqdisho qaarkood sida Shangaani, Xamar-Weyne, Boondheere iyo Cabdulcasiis waxaa ku ooli jiray dhismayaal qaaraami ah sida, Masaajidyo iyo Masraxo. Xiligaas dadku waxay iftiinsan jireen

faynuus, kuwa aan awoodin inay iibsadaan faynuusna waxay shidan jireen Mushamacyo. Lagama walwali jirin tuugo sidoo kalana cimiladu waxay ahayd mid wanaagsan.

Dadku waxay aadi jireen meel kasta oo ay doonayaan xiliga ay rabaan, xitaa waxaan isticmaali jirnay biyo nadiif ah.

Sida aan ugu damaashaadi jirnay nabad iyo xasilooni waa xasuusta iigu weyn ee aan xasuusto.

Waxaan xasuustaa inaan u kala lugayn jiray Dagmada Yaaqshid iyo Xamar-Weyne kaligay oo aynan wax cabsi ah i haynin. Sidoo kale, waxaan hilmaami karin ciyaaraha aan ka qayb qaadan jiray. Maalmaha jimcaha oo kale Waxaan ku soo

dabaalan jirnay xeebta, marmarna waxaan booqan jiray Daljirka Dahsoon oo ahaa taalo qaran oo ku taalla magaalada.

Markaan soo waynaaday, waxaan bilaabay inaan xiiseeyo tiyaatarka. Shaqadaydii iigu horaysayna waxaan ka bilaabay Tiyaatarka Muqdisho (Xarunta Murtida iyo Madadaalada). Waxaan u leeyahay xasuus fiican. Waxaan jeclaa riwaayadaha iyo bandhiyada meeshaas lugu soo bandhigay. Waxaan si gaar ah uga heli jiray riwaayadaha jaceylka, sida Shuumeey.

Xaflado badan baa lugu qaban jiray xiligaas. Mid ka mid ah, waxay ahayd Xuska Maalinta Kacaanka ee 21da Oktoobar oo loogu dabaal dagi jiray afgambigii Siyaad Barre.

Maalinta 21 Oktoobar, dadku waxay qaadi jireen heeso wadani ah oo ay ku amaanaayeen waxqabadka ay dawladu samaysay. 21 Oktoobar waxay ahayd Maalinta Qaranka ee Calanka, dadkuna ay salaanta iskugu tahniyadayn jireen.

Xafladahaas dartood, dadku axay aadi jireen Garoonka Istadiyoonka Muqdisho si ay u soo dhaweeyaan madaxda iyo geesiyada dalka.

Waxaan xusuustaa dadku xitaa waxay teendhoyin hoyyi ah ka samaysan jireen gudaha garoonka xiliga habeenkii si ay u daawadaan madaxda qaranka ee khudbadaha halkaas ka jeedinaya.

Dadku waxay ahaan jireen kuwo siman, qofna kama uusan hadli jirin qabiil iyo qabyaalad. Qof mid kale ka sareeyana ma

jiri jirn. Dadku xoriyado badan ayay lahaayeen, kuwaasi oo ay ku faraxsanaan jireen. Qofna xoriyadiisa iyo xuquuqdiisa lama fara galin jirin, lamana xadidi jirin. Dadka awooda lehna ma aynan ku takrifali jiriin xukunka.

1970kii ka hor, waxaa jiray culesyo dhaqaale; dadku waxay u badnaayeen dad aan wax qorin, wadankuna wuxuu ka soo kabanayay isticmaarka samayntiisii. Ma jirin luuqad qaran oo qoran, ama manaahij waxbarasho oo la isku raacay inay yeeshan dugsiyadu. Dhaqaluhu wuu yaraa, dawladuna ma aynan ahayn mid xoogan. Dadka Soomaaliyeed waxay ku tiirsanaan jireen beeralaynimo iyo xooladhaqasho.

Lakiin 1970 yadii, dhaqaale badan baa wadanka ka soo galay dhanka dowlada iyo dhanka ganacsiga aan la lahayn wad-amada kale. Xiligaas waxaan wada dareemi jirnay kor'ukaca dhaqaalaha iyo shilin soomaaliga oo xoogaystay.

Markaan ahaa inan yar, hooyaday waxay ku lahayd Magaalada Muqdisho maqaaxi weyn dagmaada Xamar-Weyne, taaso gabar walaashay ah iyo anigu aan kacaawin jirnay in la shido. Walaashay iyo anigu waxaan ahayn gabdhaha kaliya ah ee goyska, sidaas darteed waxaan garab ka gaysan jirnay hawsha guriga. Taasoo macnaheedu yahay inaan wakhti aan ku ciyaano helin.

Waxaan lai geeyay iskuulka Sheekh Xassan Barsane. Waan jeclaa waxbarashada; waxaa nala barayay aqoon, akhlaad iyo wadani nimo. Waxaan iskuulkaas ku jiray ilaa markaan ka dhamaystay waxbarashada dugsiga sarre. Waxaan qaadanay

maadooyin xiiso leh, sida ciyaar qorid, muusig, gabay, iyo sheekayn. Lakiin waxaan sidoo kale aad u jeclaa juquraafiga, mana ku fiicnayn xisaabta. Waxaan maalinti ku mashquulsanaa maqaaxida, mana heli jirin wakhti aan uga shaqeeyo layliga xisaabta, galaaska fiidkii ka dib.

Xubnaha qoyskaygu waxay iga filanayeen inaan waxbarto si aan u garab istaago markaan waxbarashada dhamaysto. Waxay iga rabeen inaan hooyaday ka caawiyo korinta walaaladay. Lakiin Dugsiga sare kadib, wa la i guursaday mana helin fursad aan ku aado jaamacad. Sababta yaraantaa la iigu guursaday waxay ahayd in ay jiree gabdho badan oo aan isku xaafad ahayn oo reero lahaa, kuwaas oo nimankoodu ay gaari ku wadi jireen. Waxaan jeclaystay qaab nololedkoodaas, waxaan ka heli jiray gawaarida Land Guruusarka ah, sidaa darteedna waxaan ku dambeeyay in aan guursado masuul dowladeed.

Markuu dagaalka sokeeye ka bilowday Muqdisho, waxaan ka shaqaynayay Tiyaatarka Qaranka. Waxaan wali xusuusta dagaalkii ugu horeeyay iyo markaan xabada dhawaaqeeda ka maqlay Muqdisho. Riwaayadii Shuumeey baa ka socotay tiyaatarka habeenkaas. Waxaan aad ugu argagaxnay markaan anaka oo riwaayada daawanayna maqalnay sawaxanka rasaasta. Wali waan argagaxsanayn.

Magaladii durbaba way isbadashay. Qiimihii raashinka ayaa durbaba kor u kacay. Dowladu waxay dareentay inuu jiro kacdoon shicib, dadkiina waxay ukala qaybsameen qabiil qabiil. Dil aan kala sooc lahayn baa bilowday, maydadkiina waxay safmeen dariiqyada iyo meelkasta, qofkastana wuxuu

bilaabay inuu magaalada iskaga cararo, xitaa madaxdii dowlada. Dagaaladaas waxay aad u sameeyeen noloshayda oo waa ay badaleen. Anigu ma jecli inaan ka sheekeeyo sababtoo ah waxay ahayd muraarad dilaac. Waxkasta oo aan dhawrad jiray waan ku dhimiyay dagaalada, waxayna igu reebeen xusuus aad u xun.

Hada, waxaan u xiisay quruxdii Muqdisho. Alla maxay ahaan jirtay magaalo bilicsan. Dalxiisayaal ayaa imaani jiray halkan, kaluun ayay baddu lahayd, hudheeladuna way buuxi jireen. Waxaan sidoo kale lahaan jiray fooqaaq dhaadheer iyo dhismayaal quruxsan. Waan u xiisay muqdisho iyo markaan fiidkii intaan ku labisto dharka ugu dambeeya, aan aado Xamar Weyne anoo salaamaya qof kasa oo jidka iiga hor imaada. Hada waxaa jira goobo ku yaala Muqdisho oo aanan eegi karin sababtoo ah ilmo iyo oohin baa isoo dhaafta. Meelo aniga si gaara ii taabta sida Xarunta Murtida iyo Madadaalada Qaranka. Maalmahan, waxaan joogaa xili aan u go'ay alle tuug iyo cibaado si aan Ilaahaygii i abuurtay ugu dhawaado.

Laga soo bilaabo Yaman ilaa Soomaaliya (From Yemen to Somalia)

Caasha

"Waxaan u xiisay wadooyinkii iyo jidadkii furnaa. Maanta waxkasta waa la xiray, ma jiraan wax dhaqdhaqaaq habeenkiina dadku ayagaaba iska kala shakisan."

Magacaygu waa Caasha Axmad, waxaan ahay 58 sano jir, hooyo haysata lix ilmood. Waxaan ku dhashay Shangaani, lakiin waxaa i soo korisay ayeeyaday oo dagan Xamar-Weyne. Waxaa ayeeyo gurigeeda la iigu wareejiyay si aan uga caawiyo hawsha guriga. Ayeeyaday waxay ahayd qof naxariis badan, waligeed ima canaan, imana garaacin intaan la joogay. Sidoo kalana ima aysan gudin, taasoo gabdhaha inta badan ay maraan.

Ayeeyaday waxay asal ahaan ka soo jeeday dalka Yemen, waxayna awoowgay is guursadeen isagoo ka shaqaynayay dalka Yemen. Kadibna waxay u soo guureen Muqdisho, qoyskaygu wuxuu ku hadlaa inta badan Af- Soomaali iyo Af-Carabi. Dadka inta badan waxay ii maleeyaan inaan ahay yamaniyad, muuqaalkayga dartiis.

Xasuusahaygii ugu fiicnaa ee Muqdisho waxay ahayd markaan yaraa oo aan aadi jiray xeebta iyo markaan kula soo wareegi jiray magaalada qoyskayga.

Nalal ayaa meel kasta ku xirnaan jiray, dhismayaasha dhaadheer iyo wadooyinka oo laami ahaana habeen kasta

waa la dhaqi jiray. Dadku waxay ahaayeen walaalo, wax kastana waxay ku qabsan jireen si isku duubni ah. Xilligaas, magaaladu waxay lahaan jirtay 12 dagmo. Waxaan xusuustaa dagmooyinku waxay ku tartami jireen nadaafadda, aqoonta iyo dhaqanka, sidoo kalana, bandhigyo ayaa lugu qaban jiray Xarunta Golaha Shacabka.

Waxaan u xiran jirnay xafladahaas dhar dhaqameed, waxaan qaadi jirnay heesaha qaraamiga, iyo kuwa dhaqanka. Muqdisho waxay ahayd hooyada qaranka. Muqdisho waxay ahayd meel qof kasta uu leeyahay. Magaaladu waxay ahaan jirtay mid nabdoon, gabdhuuna waxay xiran jireenqaali ah iyagoo si xoriyad ah u socon jiray oo aan cabsi qabin.

Waxaan xasuustaa markaan aniga iyo ninkaygu isku raaci jirnay kulamada maamuuska iyo kuwa sare, sababtuna waa raggu barigaas waxay ku faani jireen xaasaskooda; maantana maba arkaysid nin xaaskiisa meel fagaare ah ama isku imaatin bulsho ay isku soo raacayaan. Shacabku waxay haysteen xorriyad weyn, wax isku gardaroodana ma jiri jirin.

Nolosha beeruhu waxay ahayd mid wanaagsan; dadku waxay tabcan jireen galley, digir, iyo khudradba. Ganacsigu wuu faa'iido badnaa. Gaajo ama nafaqodarro lama aqoon xiligaas. Runtiina maba maqli jirin magacyadaas.

Lakiin, wakhtiyada abaaraha ay dhacaan, dawladdu waxay siin jirtay dadka ay saameysay abaartu timir iyo buskud. Dadku waxay aadi jireen badda, si ay kalluun u soo jilaabtaan, waxay soo qabsadaan bay u iib-geyn jireen suuqa. Xitaa waxaa jiri jirtay maalin u gaar ah iibka kalluunka, oo aan la gadi jirin hilbaha kale. Khudradda, dhuxusha iyo mooska lama ogolaan jirin in loo dhoofiyo dibadda, sidaas darteedna qiimo jaban ayay ahaayeen.

Anoo ah gabar yar ayaa la i geeyay dugsi ku yaalla dagmada Xamar Weyne. Quraanka waxaan dhameeyay ilaa juska 3aad kadibna waan ka baxay dugsigii.

Iskool waxbarasho caadi ah ma ku biirin, sababtoo ah waxaan caawin jiray ayeeyday, oo aan u samayn jiray roodhi, canjeero, doolshe iyo macmacaan la iibin jiray.

Waxaa la i guursaday anoo jira 14 sano, sidaas darteedna fursad aan xilli dambe iskool ku dhigto ma helin. Qoyskaygu waxay ahaayeen reer diinta ku dheer, sidaas darteedna ma aynaan doorbidin waxbarashada aan ahayn diiniga, mana rabin waxaan ka ahayn dugsi quraan.

Ragga guur-doonka ah, waxay daneeyaan gabadh kasoo jeedda qoys lugu yaqaano diinta. Waxaan ahaa gabadha 3aad ee reerkeena, dadkuna waxay dhihi jireen waa gabadha ugu quruxda badan.

Waxaa la igu guursaday dagmada Shangaani. Ninkayga iyo anigu waxaan dhalnay afar ilmood. Wax dhibaato ah nama dhexmarin, inkastoo uu guursaday xaas labaad, lakiin ma uusan ahayn qof xun.

Wuxuu muqdisho ka tagay xilliyadii ay jireen dagaaladii sokeeye, wuxuuna aaday Yurub. Hada wuxuu qaar ka mid ah carruurtiisa kula noolyahay Hargaysa, ilmihiiisa intii kalana waxay kala jiraan wadamo kale.

Marka ay dagaaladu soo gaareen dhabarka dambe ee Madaxtooyada ee Dagmada Wardhiigley ayaan arkay hollaca ay gashay Magaalada Muqdisho. Markuu dagaalku bilowday, waxkasta way qarxeen. Markaan colaaddu qaraxday, dhac iyo boob joogta ah, dil, iyo kufsi loo gaysto gabdhaha iyo haweenka ayaa batay. Balse dhibka ugu badan wuxuu gaaray dumarka, qaar baa xitaa si qasab ah lagu guursaday. Dadkii oo dhan, dumarkii, caruurtii, iyo duqooshinkiiba way ka carareen magaalada. Dagaalada waxaan nooga geeriyooday ayeeyo, madfac ayaa ku dhacay iyadoo salaada Casar tukanaysa. sidoo kale wiilal iyo gabdho aan habayar u ahay ayaa ku dhintay. Guud ahaan dagaaladu si aad argagax u leh ayay qoyskeena u saamaysay, reerkeeniina meelo kala gadisan buu u kala firxaday.

Anigu waxaan u qaxay magaalada Marka, intaan jidka ku jirayna waxaa iga dhuntay 150 garaam oo dahab ah, sida katiinado iyo faraantiyo. Xamar-Weyne waxay ka mid ahayd meelaha dagaalada ugu xun ay ka dheceen, sidaas darteedna qoysas badan ayaa la boobay lana baabi'iyay.

Muqdishadii aan anigu ku barbaaray waxaan ugu xiisay waxaa ka mid ahaa dabaaldagyadii dadka oo dhan ay ka qayb qaadan jireen iyo dalxiiskii. Waxaan sidoo kale tabey wadooyinkii iyo jidadkii furnaa, maanta meel kasta way xirantahay, haqdhaqaaqna ma jiro wakhtiga habeenkii, dadkuna way kala shakisanyihiin. Beertii ubaxa ee magaalada quruxda badnayd ayaan u xiisay. Hada meel walba waa ubax iyo geed la'aan. Roob fiican ma da'o. xitaa duurjoogtii iyo bada wixii ku jiray baa sii gabaabis ah.

07/3.2 - For Module 3 - Inclusion and Gender - Session 2 (5.2.3)

Iftiinka yar - (The Little Light)

Waris

"Marka aan guulaysto waxaan balan ku qaaday in aanan iloobin waayahaygii hore iyo meeshii aan ka imid."

Magacaygu waa Waris, waxaan dhigtaa Iskuulka Al-Bilad. Inkastoo ay labadayda waalidba ay noolyihi-in hadana waxaan nahay qoys sabool ah oo ku nool xero qaxooti oo aan waxna lahayn. Waalidkaygu ma woodaan inay daboolaan baahida anagoo todobo caruura ah. Ma awoodno in aan xirano koronto iyo faa'iidooyinka ay haystaan gabdhaha asaagayga oo kale ah. Waxaan leenahay hal musqul oo ay nala wadaagaan dad badan taasoo marmarka qaar keenta dhibaatooyin caafimaad.

Sidoo kale qoyska yagu mahaysto gogol fiican oo aan ku seexano. Saddex gabdhood oo aan kujiro waxa aan wadaagnaa hal joodari oo duug ah aadna u dhamaaday oo aan la fiirin karin. Xubnaha kale ee qoyskayaga waxay ku seexdaan darmo. Aabahay waa shaqo la'aan hooyadayna waxay gadaa dharka.

Inkastoo xaaladaas aan ku jirno, hadana waligay ma aanan arag aabahay iyo hooyaday oo is haysta. Way wada jiraan

markasta. Ma dareenno in aan nahay qoys sabool ah sababtoo ah jacaylkooda ayaa wuxuu na ilowsi-iyaa saboonimadeena. Mahelo lacag aan ku gato cunada-fudud ee ay gataan ardayda xilliga bareegga iskuulka sababtoo ah waalidaygu ma awoodaan inay isiiyaan wax lacag ah. Marmarka qaar ma helo quraac subaxii. Aniguna waxna ma waydiiyo waalidkay sababtoo ah maba ay haystaan wax ay isi-iyaan.

Nasiib wanaag waxaan helay deeq waxbarasho oo aan ku tago iskuul taasna waa barako Alle. Il baa la iga hayaa sifiicana wax uma arki karo. Waxaan ka walwalaa in ay mustaqbalka ii keento dhibaato. Ma sameeyo waxyaalo badan oo aan jeclahay in aan sameeyo sifiicana uma arki karo waxa ku qoran sabuurada. Marmarka qaar lama ciyaari karo caruurta, ama qosol iyo kaftan lama wadaago sababtoo ah waxaan ka baqaa in ay iigu yeeraan "indhogaduud".

Markii aan damco in aan la sheekaysto il-maha kale waxay i waydiiyaan waxa iiga dhacay indhaha. Cabaar baan ka aamusaa marka danbana waxaan siiyaa jawaab kooban aniga oo u sheegaya in indhaha la iga hayo. Markaas bay dhahaan “Ilaahay ha ku caafiyo” ana waxaan dhahaa “aamiin” markaas baan sheekadeena sii wadanaa. kadib baan waxaan naftayda u sheegaa in Alle uu isiin doono caafimaad wanaagsan sababtoo ah Asaga ayaan aaminsanahay. Hooyaday waxay markasta ii sheegtaa in aan fiicnaan doono ee aan sii wato waxbarashadayda.

Waxay ii damaanad qaadaa in aanan lacag la’aan aanan uga joogi doonin Iskuulka sababtoo ah ayadaa awooddeeda isugu gaynaysa shaqada lacagna helidoonta meel kasta oo ay ka heshoba. Aabahay Quraan buu igu akhriyaa wuxuuna ii sheegaa in aan fiicnaan doono. Hooyo iyo Aabe way i dhiiri galiyaan ayagoo ii sheegaya in aan dadaalo inta aan awoodo oo aan Ilaahay isku xiro mar-kasta oo aan culays dareemo.

Waxa aan rajaynayaa, anigoo og rabitaankooda cajiibka ah, in qoyskaygu ay i gayn doonaan dhakhtar indho si aan u helo ookiyaalaha araga oo aan wax ku barto. Waxaan kaloo jeclaan lahaa in la ii gado dhar cusub inta laguda jiro damaashaadka lidda laakiin ma awoodno. In aan ku noolaado guri qurux badan sida gabdhaha ila midka ah ayaduna waxay ii noqon lahayd deeq wanaagsan maadaama uu gurigeenu yahay mid aan dayactirnayn oo yar.

Meel fog baan u doonaa biyaha waxaana kusoo qaada dhabarkayga sababtoo ah gurigayagu malahan qasabada biyaha, sidaa darteed inta badan waan ka dibdhacaa iskuulka.

Markii aan helay deeqda waxbarasho waxaan la jeclaaday walaalahay inay helaan deeq la mid ah. Markasta oo aan arko ardayda kale oo iskuulka ay u raacayaan walaaladood waxaan u murugoodaa walaalahay. Waxbarasho la’aan noloshoodu ma hormarayso.

Waxaa iga go’an in aan dhameeyo waxbarashadayda jaamacadda. Taasu waa jidka kaliya ee aan ku gaari karo na-siib wanaagsan oo aan ku caawinkaro waalidkay. Waxaan rabaa in aan noqdo macalimad dhigta iskuulada iyo jaamacadaha; marwo caan ah oo aqoonyahanad ah iyo bare-sare oo magac leh tababarana dadka Soomaliyeed. Macalinimadu waa xirfad bulsho oo kuu sahlaya in aad yeelato saax-iibo badan.

Marka aan guulaysto waxaan balan ku qaaday in aanan iloobin waayahaygii hore iyo meeshii aan ka imid. Waxaan jeclahay in aan gacan ku siiyo dadka xaaladayda oo kale ku sugan sidii ay ku hormari lahaayeen, gaar ahaan kuwa qaxootiga ah. Waxaan jeclaan lahaa in aan furo iskuullo lacag la’aan ah oo wax lagu baro dadka jilicsan oo aan awooddin lacag ay wax ku bartaan. Mustaqbal-ka waxaan rabaa in dadku ay iigu yeeraan gabdha caawisa dadka kale.

Iskuulka markii aan joogo, markasta waan ku dadaala wax-barashada, gaar ahaan xisaabta, sababo badan oo ay ka mid tahay in ay tahay maaddo aan caan ahayn oo aysan jeclayn ardo badan inay bartaan. Waxaan rabaa in noqdo dadka faro-ku-tiriska ah oo bartay. Markii aan iskuulka joogo waxaan iska dhigaa macalinka sidaa darteed waxaan macalinkayga xisaabta si xor ah u waydiiyaa su’aalo.

Asaguna wuxuu ii sheegaa in aanan baqin oo aan waydiiyo waxkasta oo aanan fahmin. Waxaan kaloo galaa tartanada waana ku guulaystaa inta badan. Markasta fasalka anigaa ugu horreeya. Ardayda ay reerahoodu ka lacag badan yihiin keena waxay ii balan qaadaan inay ii gadaayaan cunada fudud oo baareegga lacuno laakiin waligay maqaadan hadiyadooda; Waxaan sameeyaa sidii aan wax u bari lahaa oo aan uga caawin lahaa layliskooda guriga. Waxay la yaabaan sababta aan waxkasta ugu sharaxayo hadana aanan qaadanayn hadiyadooda. Sida aan diyaarka ugu ahay in aan caawiyo mar-kasta waxay sabab u noqotay in ay saaxiib ila wada noqdaan ardaydu aniguna waan jeclahay. Markii aan xanuunsado way isoo booqdaan waxayna ii keenan hadiyado. Markii aan maqanahayna waxay dhahaan qof nagu qaali ah baa maanta iskuulka ka maqan.

Muddo ka hor, hay'ad ayaa siisay nalalka cadceeda ku shaqeeya qosas anagoo kale ah. Nasiibkayga waxaan ku jiray dadkii helay ha nal. Iftiinkaas yar wuxuu isiiyay farxad badan sababtoo ah waxaan awood u yeeshay in aan habaynkii waxbarto. Qayb ahaan, waxay iga caawisay in aan waxbarashayda sii wato. Dhawaan hooyadeen waxay bilawday ganacsi yar, ma aanan filayn inay awooddo inay sa-mayn karto. Anaga caruurta ah aad buu ganacsigaas noo dhiirigaliyay in aan aragno hooyadeen oo guul gaarta. Ganacsigaas wuxuu na galiyay rajo.

Yoolka noloshaydu wa in aan noqodo macalinka ugu wanaagsan oo la noqonkaro iyo in aan noqdo qof aqoonyahan ah sida macalimadayda Ifraax oo ah macalimadda aan ugu jeclahay. Waxaan kaloo jeclahay macalin dariskeena ah sababtoo ah markasta wuu na dhiirigaliyaa asagoo wata buugaag waawayn.

Dadka qaar baa waxay dhahaan wuxuu dhigaa jaamacad. Markasta waxaan saaxiibaday u sheegaa in aan rabo in aan noqdo asagoo kale.

Meesheena quruxda badan eek u taala xeebta - (Our Beautiful Palace on the beach)

Saamiya

***“Awowgay wuxuu ahaa saaxiibka iigu waanagsan, halyey iyo tusaale aan ku daydo.
Siyaabo badan buu ii dhiirigaliyay aniguna waan jeclaa sababtoo ah wuxuu ahaa nin jacayl iyo deeqsinimo leh.”***

Magacaygu waa Saamiya Cali. Waxan ku dhashay Soomaaliya, gaar ahaan magaalo yar oo ku taalla xeebta lana dhaho Marka. Waxaan xasuustaa in caruurnimadaydii aan ku ciyaari jiray xeebta oo leh ciid cad oo qurux badan. Waxaan la noola qoyska yaga oo ahaa qoys badan, kaas oo ka koobnaa waalidkay, awowgay iyo ayayday, eedooyin, adeerro, ilma adeerro iyo saaxibada qoyska. Martida si wayn baa loogu soo dhawayn jiray gurigeena, wuxuuna ahaa guri wayn oo ku dhaw xeebta kaas oo aan ku sheegi karo qasrigeenii.

Markii aan yaraa, waxaan ahaa ilmo jecel wax kasta inuu ogaado, waxaana dadka waydiin jiray su'aalo badan kuwaas oo marmar ka qaar dhibaato ii keeni jiray. Waxaan xasuustaa mar in aan waydiiyay ayayday sababta ay gabdhuhu u qabtaan shaqada guriga halka ay wiilashu ay banaanka ku soo ciyaaraan, maadaama aan jeclaa ciyaarta. Ayayday aad ayay u xanaaqday wayna igu qaylisay ayadoo i dhahaysa in nimanku aysan galin jikada aysana wax shaqo ah ku lahayn qabashada hawlaha guriga: oo ay tahay shaqo haween. Ciyaalnimada darteed ma aanan fahmi karin in dhaqankayagu uu u asteeyay shaqooyinka aasaasiga ah in ay qabtaan jinsiyada kala duwan, taasna waxaay dhaawacday qalbigaygii yaraa.

Taas waxay keentay in aan qabto waxyaalo aanan jeclayn qabashadooda, sida nadaafada iyo barashada sida wax loo kariyo, sababtoo ah waxaan dhashay anoo dhiddig ah. Sidoo kale waxaan ka imid qoys diimeed dhaqan ahaan wax yaalo badanna waxaa loo arkay in ay tahay an-shax xumo iyo ceeb, sida in aan la ciyaaro wiilasha, waxaa la iga rabay in aan gabdhaha kale la ciyaa-ro.

Awowgay wuxuu ahaa saaxiibka iigu wanaagsan, halyey, iyo tusaale aan ku daydo. Siyaabo badan buu ii dhiirigaliyay ana waan jeclaa sababtoo ah wuxuu ahaa nin jacayl iyo deeqsinimo leh. Wuxuu aad u jeclaa suugaanta iyo dhaqanka, wuxuuna jeclaa midabayada. Wuxuu wax ku sawiri jiray buugga-sawirka kaas oo uu isticmaali jiray xiligiisa firaaqada.

Waxaan nasiib u yeeshay in aan arko qaar ka mid ah shaqadiisa, sababtoo ah markasta iskama dhigi jirin buugga mana tusi jirin farshaxankiisa qof aan aniga ahayn. Wuxuu ahaa wadani wuxuuna aad u jeclaa wadankiisa. Wuxuu kaloo ahaa xubin ka mid ah guddiga qabiilka, halkaas oo uu ka shaqayn jiray xal u helida khilaafaadka iyo qabashada ku-lamada.

Wakhtiyada aan ugu jeclaa waagaas waxay ahayd marka ay jiraan allebariyadu wakhtigaas oo caruur-tu ay ku ciyaari jireen banaanka halka dadka waawayna ay diyaarin jireen cunno-oyinka ayna qaadi ji-reen dikri. Way sacabin jireen, xadrayn jireen, waxayna dadka siin jireen sadaqo. Fiidkiina haweenku waxay aadi jireen guryahooda maadaama ay jireen shaqooyin kale oo u baahan in ay qabtaan halka ragga loo keeni jiray shaah, qaxwe, iyo cunno-fudud, ayagoo wareeg u fadhiya kana xaajoonaya ari-maha saamaynta ku leh bulshada dhexdeeda si ay keenan xal macquul ah.

Marka qofkasta wuxuu qayb ka ahaa bulshada. Waa magaalo yar oo dadka dhan ay iswada yaqaaneen ama ugu yaraan qofka aadan aqoon waxaa yaqaana qof aad taqaanid. Waxaan xasuustaa in aan Mar-ka dhexdeeda ku faraxsanay, dareen farxadeed oo aanan ku arkin dhammaan meelihii kale ee aan noloshayda ku qaatay. Waalidkaygu way shaqaynayeen, sidaa darteed inta badan ma aanan arki jirin, gaar ahaan aabahay oo la shaqayn jiray US Marines hooyadayna waxay ka mid ahayd shaqaalaha rayidka ah ee u shaqeeya dawladda.

Waxaan ku jirnay nolol cajiib ah. Inta uusan qarxin dagaalkii, nolosho waxay ahayd mid dhammaystiran oo ka kooban ku noolaanshaha magaalo quruxbadan oo ay ku noolyihiin bulsho isjecel iyo qaraabo isdaryeesha. Waxay ahayd janno oo kale, laakiin dhabta murugada leh waxay ahayd in aan kasoo tagnay xusuusyahaas oo dhan. Aniga waxay ila tahay in xusuusiyihii sida cad iigu muuqan ji-ray in ay hadda sii dhumayaan.

Caruurnimadaydii aad baan u niyad jabay marmarka qaarna waxaan hamin jiray in aan ahaa wiil si aan ula ciyaaro wiilasha kale. Si kastaba ha ahaatee, waxaan ahaa awowgay gabdhaha uu awoowaha u yahay gabadha uu ugu jeclaa taasna waxay isiisay faa'iidooyin dheeraad ah, sida in aan u raaci jiray suuqa oo kulahaa dukaan yar oo ku gadi jiray dharka hiddaha, sawiro iyo qalab kale sida digsiyada, fandhaalada, silisyada luqunta, dhagodhagaha iyo jijimaha.

Dukaankiisa waxaa lagu gadi jiray waxy-aalaha lagu aqoon-sado dhaqankeena. Aad ayuu u jeclaa dukaankiisa umana malaynayn in aan arkay qof shaqadiisa u jecel si la mid ah sida uu shaqadiisa u jeclaa. Waxyaalaha dhaqanka oo dhan, gaar ahaan waxyaalaha la isku qurxiyo aad bay u qurux badnaayeen. Aad baan u jeclaan jiray waxaana ra-jayn jiray in aan maalin maalmaha ka mid ah inta aan waynaado aan xirto, sababtoo ah waan yaraa la iimana ogolayn in aan xirto. Waan raaci jiray markii aanan aadayn iskuul iyo dugsi.

Badanaa anigu waxba ma qaban jirin maadaama uu awowgay ii sheekaynayn, halka gabdhaha kale ay qaban jireen shaqada guriga. Sidaa si lamid ah waan jeclaa waxaana u aqoonsanaa inuu yahay halyeygayga. Wuxuu isiiyay xoriyad badan marmarka qaarna si aad ah baan u qosli jiray, ileen mar-marka qaar waan dhibadnaaye. Maalin maalmaha ka mid ah galab awowgay wuxuu shaah ku cabayay barandada. Waxa uu ku raaxaysanayay daawashada xeebta. Waxa uu ii dirsaday in aan sonkor uga soo qaado jikada anna waxaan xeebt uga keenay ciid. Sababo yaableh darteed waxaan u maleeyay inay sonkor ahayd, waxaana waydiiyay, " awoowe maxaa iigu

diraysaa jikada si aan sonkor uga keeno hal-ka aan ka helo karo banaanka?" markaas baan waxaan shaaha uga daray cantoobo ciid ah.

Dhacdadaa waxay noqotay kaftanka qarniga ilaa maantana qaar ka mid ah qoyskayga way isoo xusuu-siyaan. Nasiib darro, waxaa qarxay dagaalkii sokeeye maalmihii quruxda badnaa ee aan ku ciyaari jirnay banaankana waxay noqdeen maalmo qaraw ah xabadda iyo cabsiduna ay baahday. Waxay gaartay heer aan naloo ogolaan in aan banaanka u baxno. Iskuul ma anan aadi jirin, guriga cunno nooma ool waxaan nasiib lahayn hadii hal mar aan wax cunno maalinkii.

Waxaa khasab nagu noqotay in aan maalin ka tagno gurigeenii oo aan qaxno si aan u badbaadino nafteena. Waxay ahayd qiyaastii shantii galabnimo markii aan ka tagtay Soomaaliya oo aan aadnay Yaman, nasiib darro awowgay wuxuu dhintay intii aan jidka ku jirnay. Wuu xanuunsaday kadibna wuu jilcay sababtoo ah isbitaallo iyo daawooyin ma aysan jirin, waxa kaliya oo aan u qaban karnay waxay ahayd in aan Alle u barino si uu u caafiyo. Taasu waxay ahayd maalintii iigu murugada badnayd yaraantaydii.

Wuxuu u dhintay dhaawac soo gaaray kadib markii koox dabley ah ay xabadeeyeen gaari aanu ku jirnay. Awowgay uma uu soo gudbin Yaman; arintaas qof kasta wuu la murugooday qofna qof kale lama hadal muddo todobaadyo ah. Waxaan Yaman soo gaarnay billawgii 1992-dii halkaas oo aan xero qaxooti joognay bilo. Ma anan fahmi jirin luuqadda dadka mana anan dareemin in aan joogno gurigayagii oo kale. Marmarka qaar waxaan rajayn-

jirnay in aan kulaabano qasrigayagiii quruxda badnaa. Maalmihii waxay nala noqdee bilo, bilihiina waxay nala noqdeen sanado intii aan ku jirnay xerada. Markasta oo aan war ka helno dalkii waxaan ogaan jirnay inay ka sii darayso xaaladu kaliya. Waxaan saf u gali jirnay cunno, biyo iyo qaar ka mid ah baahiyaha kale ee asaasiga ah. Qof kasta oo xerada ku jiray wuu murugaysnaa wuxuuna rajaynayay in uu mar un dalkii ku laabto.

1993-dii waan ka tagtay xeradii waxaana naloo sheegay in nala gayn doono wadan kale oo la dhaho Ustareeliya. Ma anan ogayn meesha ay halkaas tahay, laakiin waan ku daalay Yaman joogideedii, sidaa darteed safarku wuxuu ii ahaa mid farxad leh. Caruurnimadaydii ma anan fahansanayn sababta aan uga tagtay gurigeenii; waxayna igu noqotay dhibaato aan niyadayda ka bixin intii muddo ah.

Waxaa nala siiyay dhar cusub waana xasuustaa waxay ahayd subax Talaado ah xilli hore oo aroortii ah markii nalaku qaaday bas wayn oo qiyaastii qaadi kara ilaa 50 qof. Baskii waa la buuxiyay waxaana na raacay labo sarkaal oo ka shaqaynayay xerada. Waxaan fariistay kursi dirishada xiga aad baana u faraxsanaa markii aan sii dhaafno dhismayaasha dhaadheer iyo nalalka gaadiidka. Anigoo magaaladii sii jeclaanaya, baskii baa istaagay waxaana naloo sheegay in aan dagano dadkiina waxaa la siiyay xooga waraaqo ah. Markii anaga nala soo gaaray hooyaday waxaa la siiyay waraaqo ay ku dhagganyihiin sawiradeena waxaana tilmaamo laga siiyay safarka. Bas kale baa na qaaday wuuna na geeyay meel diyaarada u dhaw. Xoogaa hadaan joognay qof kasta wuxuu galay diyaarada. Waxay ahayd mid aad u wayn oo wax ayadoo kale ah anan horray u arag.

Intaas ka dib gabadh baa inoo timid oo naga caawisay sidii aan u xiran lahayn suunka kursiga waana dhoofnay. Markii aan usoo wareegnay Ustareeliya nolosii way is badashay. Walaalahay iyo aniga waxaa nala geeyay iskuul. Markii aan dhammeeyay dugsiga sare waxaan go'aansaday in aan aado Kanada si aan adeerkay ula noolaado waxbara-shadaydana aan u sii wato. 2013-kii waxaan ka qalinjabiyay jaamacadda Windsor qaybteeda injineernimada batroolka.

Waxaa igu jiray dareen, dareen qiiro leh oo ku saabsan in aan ku laabto Soomaaliya. Waxaan rabay in aan wax u qabto dalkayga. Waxaan soo laabtay Feebaraayo 2014-kii intaas wixii ka danbeeyayna waxaan ku noolaa oon ka shaqaynayay Muqdisho. Kama xumi in aan soo laabtay. Xasuustii igu jirtay markii aniga iyo reerkeenu aan qaxaynay hadda gabi ahaanba way ka duwantahay. Muuqaalku wuu soo hagaagayaa.

Waan ogaa halista ay yeelan karto kusoo laabashada Muqdisho, laakiin xaqiiqadu waxay tahay in Soomaaliya ay tahay gurigeena rummaad si kasta oo aan ugu safarno dhulal fogfog. Shakhsi ahaan waxaan rummaysanahay in ay tahay waajib ina saran in aan ka qayb qaadano sidii aan dib ugu dhisi lahayn wadankeena waddo kastaba aan u marnee. Markii aan dib u soo laabtay waxaa jiray shirqoollo la isku dayay in lagu khaarijiyo dad ka tirsan dawlada, qaraxyo loo gaystay dhismayaal kala duwan cabsiduna waxay ahayd mid muuqata, laakiin sidoo kale waxaan rumaysanahay in aysan jirin meel ad-duunka ka mid ah oo maanta lagu magacaabi karo in ay tahay meel ammaan ah. Taas baa igu dhiiri galisay in aan joogo.

Wax wayn bay iiga dhigantahay in aan Muqdisho kusoo laabto. Wax yar baan ka xasuustaa Muqdisho markii aan ciyaalka ahaa. Waxaan kale oo xasuustaa in aan faraxsanahay markii aan halkan joogay. Taasu waa dareen aanan helin muddo dheer intii aan dalka ka maqnaa. Aad baana u xiisaynayay sida nolosha halkan ay tahay.

Dhawr sano ka hor ma aysan jirin duulimaad toos ah oo u dhex-eeya Muqdisho iyo Yurub, Ustareeliya ama xataa Waqooyiga Ameerika. Hadda, way jiraan. Taas guulwayn bay u tahay Soomaaliya. Run ahaantii uma aanan malaynayn in ay macquul tahay in aan ku laabto Soomaaliya. Warbaahintu waxay Soomaaliya ka bixisaa sawir ah inay tahay meesha ugu halista badan adduunka. Laakiin waligay waxaan aaminsanaa inay jiraan qayb sheekada ka mid ah oo nalaka qariyay, sababtoo ah waxaa jira dad aan ka tagin magaalada oo halkan joogay waligood. Waxaan rabay in aan indhahayga kusoo arko sida ay xaaladu tahay oo aanan dhagaysan kaliya waxay warbaahintu sheegto. Magaalada Marka wali aad bay halis u tahay in laado, waa halka wax badan aan ka xasuusto carruurnimadii, waana meel aan mar u aqaanay inay tahay gurigaygii, waa meesha uu ku yaalay qasrigii quruxda badnaa, oo aysan ii suurtoobin in aan tago. Waxaan ku rajo waynahay in sanadka so socda ama kuwa xiga ay ii suurto gasho in aan booqdo.

Intaan joogo, waxaan rajaynayaa in in ka qaybqaato sidii ay Muqdisho uga soo hagaagi lahayd dhina-cyo badan. Taas macnaheedu ma ahan in aan ahay qof dadka ka duwan, laakiin waxaan aamin-sanahay in aan dhammaanteen ka qayb qaadan karno hormarka. Hadda waxaan ka shaqeeyaa shaqooyin la

xiriira dawlada, laakiin waxaan rajaynayaa in aan mustaqbalka dhaw ku shaqeeyo xirfa-dayda, ayadoo aan ognahay in Soomaaliya ay qani ku tahay batroolka iyo khayraad qiimi leh oo badan, kuwaas oo la xiriira aqoontayda.

In aan muqdisho kusoo laabto qoyskayga wax wayn bay uga dhigantahay. Adeerkay iyo aniga kaliya baa soo laabtay. Asagu waa hal-abuure ganacsi oo leh ganacsiyo yar yar kuwaas oo shaqo abuur u sameeyay dhalinyaro badan oo Soomaaliyeed oo ku nool Muqdisho. Waalidkaygu way ku farax-sanyihiin in aan halkan joogo anigoo isku dayaya in aan isbdal sameeyo kana qayb qaadanaya sidii ay Muqdisho usii hagaagi lahayd, iyada oo ay jiraan dhibaatooyin dhanka ammaanka ah. Sidoo kale waalidkaygu aad bay uga walwalsanyihiin, laakiin sidaa si la mid ah waxay ii tixgaliyaan in aan ahay Saamiyo geesiyad ah oo dhiiran taas oo ku laabatay dalkii si ay wax ugu kordhiso. Waxaan is leeyahay waa wax aad u wanaagsan in sidaas lagu arko.

07/4 - Stories of Somali peace activists

TO BE USED IN MODULE 2 SESSION 4 (5.2.4)

07/4.1 - Elman Ali Ahmed

Elman Cali Axmed waxuu ahaa aabe soomaaliyeed, ganacsade iyo nin u dhaqdhaqaa nabadda iyo xaquuqda bini addanka. Elman waxuu ahaa nabadoon aaminsanaa inuu wax u taro dalkiisa iyo dad-kiisa siiba kuwooda tabarta daran iyo bir mageeydada.

Elman Cali Axmed, wuxuu ahaa injineer koronto, bilaabayna shirkadii ugu horaysay ee koronto galisa waddooyinka magaalada Muqdisho, ka dib markii ay dowladdii dhexe burburtay.

Elman lagu xasuustaa tarabaris xirfadeedkii uu u samayn jiray dhallinyaro badan oo hub wadatay, si uu u tuso, in ay jirto qaab loo noolaado oo ka gaddisan mooryaanimada. Xirfadaha uu bari jiray si ay ugu shaqay-staan waxay isugu jireen, koronto galinta, cillad bixinta korontada, baabuur hagaajinta, wadidda baabuurta iyo kuwa kale. Mashruucan ayuu ku bilaabay dadaal qof ahaaneed, waxuuna halheeyis ka dhigtay “Qoriga dhig qalinka qaad” Elman Cali Axmed waxuu waxbarashadiisa injineernimo ku soo dhameeystay Jarmalka 1988. Waxuuna ku soo laabtay dalka si uu wax u taro dadkiisa.

Markii dagaalka sokeeye dhacay waxuu bilaabay inuu uruuriyo ciyaalkii darbi jifta ahaa siiyana tababar xirfadeed. Dagaalkii sokeeye ee Soomaaliya Elman waxuu aad u xumaaday barakaca, burburka iyo dilka macni darada ah ee dagaalka uu u geestay bulshada. Waxuu bilaabay olole uu ku baadi goobayay nabadda. Waxuu aad u jeclaa inuu taageero dadka masaakiinta ah.

Dagaaladii sokeeye iyo dagaal oogayaashii ayaa geestay dhibaatooyin baahsan oo dhan kasta bulshadda saameeyn ku yeeshay. Waxaa dhacay dil, dhac, burbur iyo kusfsi aan xad laheeyn. Dagaal oogayaasha ayaa u tartamayay sideey u qabsan lahaayeen gobol iyo degmo kasta taas oo dhalisay barakac iyo abaar ku habsatay dalka. Waxaa macluul iyo baahi la dhintay haween iyo caruur badan oo Soomaaliyeed.

Markaas waxaa bilowday qax iyo in dadkii wax heestay ee dalka isaga cararaan. Elman taas ma yeelin wuuna ka dhiidhiyay. Waxuu go'aansaday inuu dalkiisa joogo, dhibtana la wadaago dadkiisa Soomaaliyeed. Waxuu furay goobo lagu quudiyo dadka tabaaleeysan oo u badnaa haween iyo caruur. Elman waxuu ka mid yahay inta fara ku tiriska ah ee lagu

dayan karo. Riyadiisii iyo rajada uu ka lahaa Soomaaliya weli ma dhiman in kastoo isaga har cad lagu dilay magaalada 9kii Maarso, 1996dii. Dhaxalkuu ka tagay waxeey aheeyd in dhalinyarada Soomaaliyeed dhigaan qoryaha qaataana qalinka una dhaqaaqaan ineey si nabad ah u bartaan cilmi iyo xirfado dalka lagu horumariyo. Dhalinta Soomaaliyeed weligood ma hilmaami doonaan hal ku dhigaas iyo naf hurnimadii Elman.

07/4.2 - Dr. Hawa Abdi

Dr. Xaawo Cabdi waa Dhaqtarad ku takhasustay daweynta Cudurrada Haweenka iyo Caruurta, waxay howlaha caafimaad-ka ku soo dhex jirtay muddo Rubac Qarni ah, iyadoo intaasna u gargaareysay dad badan oo Soomaaliyeed oo ku dhibaateysan gudaha dalka Soomaaliya, waxay ka howlgashaa Isbitaal-ka Xaawa Cabdi oo sida muuqata magaceeda wata. Dr. Xaawo Cabdi waxay ku dhalatay magaalada Muqdisho oo ay ku soo kortay, waxbarashadeedii aas-aasiga ahaydna ay ku qaadatay, kadibna waxay wax ku soo baratay dalka dibaddiisa, gaar ahaan Magaalada Kiev ee Dalka Ukraine oo berigaas ka tirsanaa Midowgii Sofiyeeti, waxayna markii ay waxbarashada soo dhameysatay ay dib ugu soo noqotay dalka Soomaaliya oo ay ilaa maanta ku sugan tahay.

Dr. Xaawo Cabdi markii ay dalka dib ugu soo laabatay waxay sanadkii 1983-kii ay furtay Isbitaalkeeda oo markii ugu horeysay ay ku bilowday labo qol oo markii hore wax loogu qaban jiray Haweenka Miyi-ga ku nool ee aan fursadda u heli karin in ay Isbitaallada Muqdisho gaaraan, si gaar ahna waxay u xustay in ay xiligaas Isbitaalka adeegyo caafimaad ka heli jireen Haweenka Foosha ay qabato xiliga habeenkii ee meelaha baadiyaha ah ku sugan. Isbitaalka Xaawo Cabdi oo markiisii hore lagu daweyn jiray Haweenka iyo Caruurta, haatan waxaa lagu daweyyaa bukaano kala duwan oo ay ku jiraan kuwo dhaawacyo qaba iyo kuwo qaba xanuuno kale oo aanu markii hore Isbitaalka qaban jirin.

Dr. Xaawo Cabdi oo muddo rubac qarni ah ku howlaneyd u gargaaridda dadkeeda ayaa haatan waxay sheegeysaa in ay sii kordhayaan dhibaatooyinka ay qabaan dadka Soomaaliyeed, waxayna si gaar ah walaac uga muujisay sida aan loogu damqaneynin Shacabka Soomaaliyeed ee mudada 20 sano ku dhow ku soo dhex jiray dhibaatooyinka, kuwaasi oo haatan ay ugu sii darsameen dagaallo aan dha-maad lahayn iyo qaraxyo ay waxyeello ka soo gaareyso.

Dr. Xaawo Cabdi waxay sheegtay in ay diiwaangelisay 1,111 Haween ah, kuwaasi oo Uurkii ay lahaayeen uu ka soo halaabay kadib markii ay dhibaatooyin ka dhaceen dalka Soomaaliya, gaar ahaa-na dagaallada iyo qaraxyada, waxayna intaas ku dartay in ay Soomaaliya ka dhici jireen dagaallo balse aysan jiri jirin haween tiradooda intan la egtahay oo ilmo ay ka soo halaabeen, "Arrintani fajac ayay nagu abuurta mana arki jirin kiisas noocan oo kale ah, waana is-leeyahay dhibaatooyinka dalka ka dhacaya ee naxdinta leh ayaa qeyb ka ah" ayayna Dr. Xaawo Cabdi.

Deegaanka ay ku nooshahay Dr. Xaawo Cabdi waxaa maalin walba gaara Dad ka barakacay dhibaa-tooyinka Muqdisho, waana la soo dhaweeyaa dadkaas iyadoo aan loo eegin heybta ay yihiin, waxayna deegaankeeda ku heystaan, Dawooyin lacag la'aan ah, Biyo Nadiif ah iyo Raashin, kuwaasi oo ay ugu deeqaan Hay'adaha samafalka si gaar ah u tabarucda dadka ku nool Deegaanka Xaawo Cabdi "Mee-shan (Deegaanka

Xaawo Cabdi) Soomaali ayaa laga yahay, qofkii qabiil iyo sheekadiisa la yimaada waa laga saarayaa”ayay tiri Dr. Xaawo Cabdi oo si weyn u cambaareysay dadka qabiilka ku dhaqma ee dadka ku kala saara, isal markaana qabiilka dhibaatooyinka ku geysta.

Dr. Xaawo waxeey aaminsan tahay in haweenku ineey nabadda iyo amni keeni karaan.

07/5 - Body Mappings

FROM CISP BOOK: "WINDOWS INTO OUR LIVES"

07/5.1 - ADEN: Somalia fell down and stood up again

TO BE USED IN MODULE 2 SESSION 3 (5.2.3)

Farshaxan Jireedkeyga: "Soomaaliya waa kufay waana kacday"

Waxaan iska dhex arkaa sawirkan waayo waxaan ahay indheergarad ku jira bulshada. Waxaan bartay siyaasadda, ka dibna waxaan noqday wariye iyo kartuuniiste. Waxaan dadka u sheegaa wax muhiim ah aniga oo adeegsanaya farshaxan.

Sawirkan wuxuu kulminayaa saddex shaqsi oo haddana isku mid ah. Nin wuu kufay, kan kalena wuxuu isku dayayaa in uu kaco, kan saddexaadna si toos ah ayuu isu taagay wuxuuna ka fekerayaa mus-taqbalkiisa. Dadkan waxay matalayaan isbedelka aan Soomaali ahaan ku jirno. Markuu kufay waa markii dagaalka iyo abaaraha ay ina hayeen.

Mugdi ayaan ku jirnay. Midka dhexe waa midab ciiro ah waana markuu isku dayayo in uu istaago. Waa xilligii ku meelgaarka. Maanta ninkan buluuga ah wuu taagan yahay laakiin weli ma socon. Wuxuu fiirinayaa dariishadan oo uu uga jeedo mustaqbal fiican. Waa rajo. Dawlad la aqoonsan yahay baa jirta. Iyada ayuu fiirinayaa. Waa furihii Soomaaliya iyo dimoqraadiyad ah.



Dalalka hirgeliyay dimoqraadiyadda iyo xuquuqda insaanka waxay soo mareen habkan aan hadda ku jirno. Dagaallo sokeeye baa ka dhacay, keligii talisnimo ayay soo arkeen, kala daadsanaan iyo xaasidnimo ayay soo arkeen laakiin ugu danbeyntii way istaageen waxayna dhad-hamiyeen macaanka dowlad wanaagga waxayna goosteen in aysan dib u laaban. Sidaas waan yeeli karnaa.

Lafahan waa geelii aan lahaan jirnay, dib qalloocaan wuxuu matalayaa kuwii wax bililiqaysanaayey iyo dagaal oogayaashii. Markuu ninkan dhacay god mugdi ah ayuu ku dhacay midabka madoow taas ayaan ula jeedaa. Gacmaha gaduudan waa dhaawicii soo gaaray. Wuxuu dhex jiifaa bad dhiig ah. Gacmahiisa iyo lugahiisa waa huruud sida midabka astaanta qaranka Soomaaliyeed ku hareeraysan.

Farshaxanku ma aha rinjiyayn kaliya oo darbiga lagu dhajiyo laakiin waa in dadka loogu soo bandhigo dareenka gudaha iyo aragtida fog. Mashruucan waa muhiim wuxuu ku siinayaa fursad aad uga feker-tid dhaqankeenna iyo dhaxalkeenna. Anaa kooxdan ugu da' weyn, aad ayaana ugu faraxsanahay in aan arko.

Sheekadeeyda Aadan

Magaceygu waa Aadan Faarax Afeey. Waxaan ahay 53 jir. Waxaan ka imid baadiyo. Soomaalida inteeda badan waa reer miyi. Sidii geela ayaan u fekernaa. Magaalada ayaan la soo galnay qabyaalad iyo sigaar cabbid. Waxaan bilownay in aan qaad cunno. Dawladnimadii waxaan u maleynay sida reer baadiyaha geella u qaybsado ama u kala dhaco. Waxaan ku dhashay degmada Mahadaay ka dibna waxaa imid Muqdisho oo dugsii quraan la iga geeyay. Waa necbaa dugsiga. Waxaan

ahaa cunug caato ah. Galab ayaan ka cararay dugsiga, waase la i soo qabtay oo si xun la ii garaacay. Madaama aan ka dhashay qoys faqri ah waxaa la i geeyay koleejka baadariyaasha. Waxaa la i geeyay Yoontooy oo Kismaayo ku dhow. Aad baan u welwelsanaa. Waxaan u qaatay mar haddii uu macalinkii muslimka ahaa ee Soomaaliga ahaa sidaan kuu garaacay sidee nin iga diin duwan iila dhaqmi doonaa. Mar kasta waan ka dhuuman jiray. Maalintii dambe ayuu baadarigii i qabtay. Dhabarka ayuu iga fiiriyay wuxuuna arkay ulihii ku yaallay. Aad baan been u sheegi jiray. Wuxuu igu yiri beenta waxaa kuugu wacan waa tumista wuxuuna igu sii yiri qofna halkan kuma garaaci doonto; iskoolkaanna waad joogi doontaa ilaa aad wax ka baratid. Aad baan u farxay waxaana halkaas joogay ilaa shan sano.

Maanta wax kasta oo Soomaaliya ka dhacay waxaan nafsadeyda u arkaa in aan ahay farshaxanyahan ka dhacay jaranjarada. Waxaan rabay ma gaarin, caan ma noqon, lacagna ma sameyn. Sababtu waa mid sahlan. Dalkeyga dagaal sokeeye ayaa ka dhacay; dadkeygana ma tixgeliyaan farshaxanka. Soomaaliya weligeed ma yeelan akadeemiyo farshaxanka kaliya lagu barto; dadkuna maba oga waxa uu farshaxanku sameyn karo.

Maanta waxba lama hubo. Meeshaan Liido la dhaho dad badan baa lagu dilay todobaadyo ka hor. Waagii hore waxaan arki jiray xataa naago caddaan ah oo ku qoraxaysanaayo meeshaas. Mar kale in ay taas soo laabato ayaan rabaa. Waxaan rabaa in dalxiiskii soo laabto. Waxaan oo dhan suuragalbay ahaayeen dagaalkii sokeeye ka hor. Wax kasta waa iska sii xumaanayeen. Ma aqan si aan u sheego waxaan soo maray oo aan ka ahayn in aan dadka tuso farshaxankeyga. Ereyo badan ma u isticmaalin farshaxankan oo aan ka ahayn wax yar. Muuqaalka ayaa ka hadal badan qoraalka.

Dadka Soomaaliyeed aad baan ugu faanaa waayo waxaan nahay dad firfircoon, ku wanaagsan ganacsiga, dhaqan ahaan dimuqraadi ah, jecel waxbarashada, martigelin leh, oo is-caawiya. Gabdhaha Soomaaliyeed waa kuwa ugu qurxoon Afrika. Waxaan wadaagnaa midab, diin, luuqad iyo magacyo isku mid ah. Maalmaha xorriyadda ayaa aad iigu muhiimsan. Juun 26, 1960 waqooyiga Soomaaliya ayaa helay madaxbannaani. Luulyo 1, 1960kiina gobollada koofureed ayaa qaatay xorriyadii. Waxaan isku arkaa qof caadi ah balse farshaxanyahan ahaan aan weli bulshadiisa la qabsan.

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Labadan jir waxay wakiil ka yihiin laba qofood, oo qof kasta kan kale waxa ka maqan uu haystaa. Qofkaan wuxuu hasytaa 50% siyaasadda, qofka kalena waa la mid. Gacantu waxay mataleysaa awood aan dhameyn; 50% qofkiiba. Xabadka waa jaceyl aan dhameyn, 50% qofkiiba. Caloosha waxay mataleysaa dhaqaale aanan dhameyn. Salku waa degganaan aan dhameyn. Halkan waa taagnaasho aan dhameyn welina ma aysan qaadan wax tallaabo ah. Marka qof kasta wuxuu heystaa 50% waxaa-na ka maqan 50%.

Haddii ay midoobaan waxay keeni karaan wadajirkooda, nabad iyo midnimo. Waxaan qoray “waan jeclahay dalkeyga iyo dadkeyga” iyo maalintii xorriyadda 1da Luulyo, 1960kii, waa ii muhiim. Midabka jirarka ku wareegsan wuxuu ka tarjumayaa mugdiga iyo burburka aan soo marnay. Weli dhibaato ayaa jirta laakiin dowlad ayaan leennahay.

Ku meelgaar ma nihin marka had-dii aan midowno waxaan arkeynaa iftiinka nolosha. Labadan qof gacmaha ayay is heystaan. Waxay noo sheegayaan horay sidaan ugu socon lahayn. Midnimada waa sida aan uga bixi lahayn dhibaa-tadan.

Waan ku farxay layligaan sameynay. Aniga aamusnaantii iyo degganaantii ayaan la yaabay iyo in aan jirkeyga gudihiisa ku safro. Waxaan ka helay sida aan rinjiyada isugu qasnay. Waxaan la wadaagi karaa Farshaxan Jireedkayga qof kasta oo daneynaya in uu dhageysto fikradahayga.

Sheekadeeyda Sanaa

Dhammaanteenna waxaan ka nimid uurka hooyo Soomaaliyeed. Dhammaanteenna guryo fillooyin ah kuma wada korin. Waxaan ka nimid aqal iyo miyiga. Waxaan ka nimid hooyo Soomaaliyeed oo mundulkan deggan. Isir ahaan Soomaalida waa reer baadiye. Xoolaha ayaan dhaqan jirnay. Waxaan lahaan jirnay xirfad mundullada lagu dhisto. Hadda waan ilbaxnay.

Markaan dugsiga hoose ku jiray, waxaan arki jiray gabar iyo wiil is-dagaalaya. Gabarta waxay u tagee walaalkeed oo ay u soo cabaneysay si uu u difaaco. Xataa jidka waa lagu dhibaa. Taasi caadi ayay ka tahay Soomaaliya. Gabdhuu ma dagaallamaan. Walaalahood ayay ku tiirsan-yihiin in ay ka helaan difaac. Waxaan fiirsaday filim karatee ah oo gabar keligeed ay toban nin tumeysa. Karateega aan markaas xiiseynaayay. Hadda Karateega waan ku fiicanahay waana jeclahay.

Waxaan isku arkaa ubax soo baxaayo iyo qof cusayb ah. Haddii aan mugdi ku jiro sababtu waa dalkeyga in uu mugdi ku jiro. Waxaan rabaa in aan shumac u shido dalkeyga. Waan rumaaysanahay taas. Waa rajadeyda. Waxaan ula jeedaa ma rabo qalbi jab iyo quusasho. Sidaan dalkeyga ugu shidi karo waa in aan isticmaalaa farshaxankeyga. Waxaan rabaa in aan farshaxankeyga ku muujiyo in nabad la heli karo dadkana lagu baraarujin karo in ay is beddelaan. Waan rumeysanahay taas.

Aad baan ugu rajo weynahay mustaqbalka waxaana u arkaa in uu ku imaanayo tallaabooyin kala duwan. Tallaabbada koowaad waa isboortiska. Waxbarashadu waa tallaabada labaad; waxbarashadu waa furaha nolosha.

Tan saddexaad waxaan u baahannahay dowlad fiican oo nabadda horumarisa. Nabadda waa tallaabbada afaraad. Marka wax kasta waan heysanaa. Haddii aan helno isboortis, waxbarasho, dowlad markaas waan heleynaa nabad.

Waxaan ku faannaa bey'adda iyo xabagta Soomaaliya, beeraha iyo calanka. Maalintii xorriyada iyo maalintii kacaanka 1969 kii iyo in aan xasuusanno geesigii Axmed Gurey ayaa ka mid ah dhaxalkeyga iyo sidaan ugu dabaaldego dalkeyga. Waxaan ku faani karin waa qabyaaladda iyo musuqmaasuqa. Aad ayay noo saameeysay anagoo weliba wadaagno diin, dhaqan iyo dhaxalba. Waxaan isku aragnaa in aannu nahay dad martiqaadka ku fiican. Waxaan kaloo aad ugu riyaagaa dareenkeenna sida aan u soo kabsano. Waan ku farxay layligaan maanta sameeynay. Aniga aamusnaantii iyo degganaantii ayaan la yaabay, iyo jirkeyga gudahiisa in aan ku safro. Waxaan ka helay sidaan rinjiyada isugu daro. Habeen kasta waxaan u sheegaayay qoyskeyga iyo walaashay oo iga yar waxa aan inta ka baranay. Waxaan kaloo la wadaagay ardayda aan isku fasalka nahay.

_08.

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